



29 August, Tuesday, 8.00 pm
The Church of Sts Peter and Paul, ul. Grodzka 52

Czech Ensemble Baroque

Roman Válek *conductor*

Helga Varga Bach, Pavla Radostová,
Lucie Kořínková *sopranos*

Lucie Karafiátová, Martin Ptáček *altos*

Jakub Kubín, Lukáš Hacek *tenors*

Jiří Miroslav Procházka, Václav Jeřábek
basses

Tereza Válková *choirmaster*

Elen Machová *concertmaster*

Claudio Monteverdi

(1567–1643)

VESPRO DELLA BEATA VERGINE

Deus in adiutorium meum intende

Dixit Dominus (Psalm 109)

Nigra sum (motet)

Laudate pueri (Psalm 112)

Pulchra es (motet)

Laetatus sum (Psalm 121)

Duo seraphim (motet)

Nisi Dominus (Psalm 126)

((❁ ❁ ❁))

Audi coelum (motet)

Lauda Jerusalem (Psalm 147)

Sancta Maria, ora pro nobis (sonata)

Ave maris stella (hymn)

Magnificat

Et exultavit

Quia respexit

Quia fecit

Et misericordia eius

Fecit potentiam

Deposuit potentes

Esurientes

Suscepit Israel

Sicut locutus est

Gloria Patri

Sicut erat

Vespers are the name for an early-evening or evening mass. They start with an exclamation: "Deus, in adiutorium meum intende! Domina, ad adiuvandum me festina!" ("God, come to help me! Lord, hasten to help me!"). The structure of vespers has not changed during the centuries. Already in the 6th century the service was almost the same like today. Marian vespers from 1610 (*Vespro della Beata Vergine da concerto, composta sopra canti fermi*, with literary meaning *Concertante Vespers of Blessed Virgin Composed on cantus firmus*) are often considered the greatest work of Monteverdi's. This monumental sacred composition, comparable perhaps only with works such as Händel's *Messiah* or Bach's *St Matthew's Passion*, was published in July 1610 in Venice. The purpose of this work is not known today and is a subject of academic discussions. We also do not know, when, where and in what form it was originally performed. The composition is devoted to pope Paul V and it is supposed that Monteverdi's financial difficulties made him to try to reach a lucrative job in the service of church. The first documented performance of this work was held on August 15, 1613 in Venice and based on it Monteverdi was made a local music director.

From the technical point of view are Monteverdi *Vespers* a demanding composition requesting a chorus numerous and experienced enough to cover up to ten vocal voices, at other times got divided into two various choirs and during all performance accompanied seven various soloists. The composition is characterized by individualized approach to each of its thirteen parts. Except for monumental parts there appear moments of intimate prayers or reflections of secular music. Monteverdi is able to keep unity and a compact impression, except for by building on melodies of Gregorian chant, which in individual movements stay present as *cantus firmus*.

Monteverdi's *Vespro della Beata Vergine* are a unique collection of sacred music, both because of its inventiveness of compositions included and the way of arrangement. It comprises of complete music for the service of vespers: responsoria, psalms, motets, hymns and magnificat. The composer included into *Vespers* also five non-liturgical works. Four out of them are concerti: *Nigra sum*, *Pulchra es*, *Duo Seraphim* and *Audi coeli*. Sonata sopra *Sancta Maria, ora pro nobis*, represents the dominance of the instrumental style. The contrast of opposed compositional principles (old – Renaissance and new – Baroque) used Monteverdi to create a dramatic tension. The polarity of sacred and profane music is one of the typical features of his works.

Monteverdi's *Vespers* are a product of its time, when

a completely new musical style was formed and with it a new musical genre – opera – was created. The cycle or compositions has more intimate expressive parts, prevails in it impressiveness and simplicity, but the music still reaches monumentality. The double chorus concept of the work corresponds to the dispositions of the St. Mark's Church in Venice, for which it was composed.

Based on a text by Petr Veber

The main focus of **THE CZECH ENSEMBLE BAROQUE ORCHESTRA** repertoire is on music from the Baroque and Classical eras, with the use of instruments and performance techniques that reflect the period in which the works were composed. The chief conductor of the orchestra since its foundation has been Roman Válek, Peter Zajíček acts as the concertmaster, the leading harpsichordist is Monika Knoblochová and Marek Štryncl acts as a guest conductor. The orchestra members play the originals or replicas of period instruments and as such they are graduates of Czech and international schools aimed at period interpretation of early music. As a matter of fact it is considered common to perform in historical tuning with clear articulation, style instrumentation, knowledge of the context of the piece and of historical sources and particular involvement of each player, which is presented by "captivating musical expression, temperament and enthusiasm" and which is the thing the orchestra and the conductor are often praised for by expert reviews.

ROMAN VÁLEK graduated from Janáček Academy of Arts in Brno and completed conducting courses with H. Rilling and M. van Altena.

He was a chorus master of the Janáček Opera Choir in Brno, the Ars Brunensis Chorus, the Prague Chamber Choir and the Madrigal Quintet Brno. On cantata and opera projects he cooperated with J. Bělohlávek, G. Albrecht, T. Shimada, G. Delogu, F. Brüggen, G. Rožděstvěnský, A. di Marchi.

Since 2000 he focuses on conducting only. He conducted most orchestras (the Prague Chamber Philharmonic, the Brno Philharmonic, the Janáček Philharmonic Ostrava, the FOK Chamber Orchestra, the Bohuslav Martinů Philharmonic Zlín) and operatic orchestras in the Czech Republic.

R. Válek aims at authentic interpretation of early music and introduces the titles of vocal-instrumental music of Renaissance, Baroque and classicism. As a founder and the chief conductor of the Czech Ensemble Baroque he runs a concert cycle in Brno and The Summer School of



Baroque Music. He conducted Musica Aeterna Bratislava, Musica Florea, and artists M. Kožená, R. Tyson, A. di Marchi, P. Zajíček, M. Štrýncl, F. Brüggén, A. Plachetka, A. Mikolajczyk, J. Frederiksen.

As the artistic director of the Znojmo Music Festival and the Třebíč Opera Festival he introduced Handel's *Acis and Galatea*, Mozart's *Don Giovanni*, Haydn's *Il Mondo della Luna*, and Czech premieres of Vivaldi's *Dorilla in Tempe*, Purcell's *King Arthur* and Mysliveček's *Montezuma*.

R. Válek recorded more than 25 CDs (Pickwick Group London, Supraphon, ND Praha, Panton, WDR, Vienna Modern Masters).

HELGA VARGA BACH – soprano, has studied vocal at the conservatory and the College of Stage Arts in Bratislava under Zlatica Livarova. In her basic repertoire dominate works of Baroque and Classical composers. She regularly cooperates with local and foreign chamber ensembles such as Arion Consort, Solamente Naturali, Musica Aeterna, Musica Florea, Savaria Barok Orchestra, Komorný Orchester, Ensemble Ricercata. Helga Varga Bach has concerted with such symphony orchestras as Slovak Philharmonic, National Philharmonic in Košice and The Orchestra of the National Opera in Banská Bystrica. She has participated in numerous festivals including Melos-Etos in Bratislava, Convergences in Bratislava, Days of Early Music in Bratislava, The Autumn Festival of Liturgical Music in Olomouc, SPACE Festival. She has recorded for The Slovak Radio and together with Musica Aeterna Ensemble a CD with Vivaldi's *Magnificat* and *Gloria* and Händel's *Psalm Dixit Dominus*.

Since 1999 she has sung in the opera of the Slovak National Theatre (e.g. in Mozart's *Don Giovanni*, Dubovsky's *Mystery key*, Tchaikovsky's *The Maid of Orleans* and Suchon's *Krutniawa*). She is a member of the Radio Devín Choir.

LUCIE KARAFIÁTOVÁ almost 16 years Lucie Karafiátová sang in Kantiléna, the choir of children and the youth at the Philharmonic Orchestra Brno. She gained there a lot of experiences in professional music field. As a solo singer she started to appear on stages in 2011. She is a member and soloist in The Czech Ensemble Baroque (conductor: Roman Válek). In 2013 she made her debut with Collegium 1704 (conductor: Václav Luks). She learns from international masters as Jakub Burzyński (countertenor, PL), Irena Troupová (soprano, CZ) or Joel Frederiksen (bass, USA). She also attends classes of Naděžda Bláhová (CZ), Markéta Cukrová (CZ) and Adam Plachetka (CZ) which is a great star of Wiener Staatsoper and Metropolitan Opera in New York. She is also carter member of ensemble Illegal Consort and trio Boutique de Musique. Next to the singing she is also a professional music manager and executive producer (Vojtěch Dyk & B-SIDE BAND, new theatre release of Lenoard Bernstein's *Mass*, international jazz festival Moravia Music Fest, open-air Brno city rock festival Čarodějáles and many other projects).

JAKUB KUBÍN – tenor, started his career in children choirs Jitro and Boni Pueri in the town where he comes from Hradec Králové.

He is a graduate of the Pardubice Conservatory. Except for singing he also arranges compositions of various genres, such as *Let It Be* for vocal ensemble Gentlemen Singers, which was broadcast by the Czech radio and TV.

He has co-operated with Hradec Králové Philharmonic, Chamber Philharmonic Pardubice, South-Bohemian Philharmonic, Musica Florea, Musica Bohemica, Czech Ensemble Baroque. Since 2006 he has been a soloist of the vocal ensemble Gentlemen Singers and has received many music awards.

He had the opportunity to cooperate with numerous popular Czech artists, such as Lucie Bílá, Jitka Zelenková, Karel Gott. Since 2012 he has cooperated with Pirate Swing Band and since September of the same year he has worked as a vocal advisor for the Czech boys' choir Boni Pueri.

JIRÍ MIROSLAV PROCHÁZKA was born in Brno in the year 1988. He gained his first experience with singing in the children's choir Kantiléna that operates within the Brno Philharmonic Orchestra. He got accepted for studies at Brno Conservatoire in 2004, where he studied under the tutelage of Mgr. Petr Julíček, after graduating, he continued his studies at the Academy of Performing Arts in Bratislava under the tutelage of mim. prof. Hana Bandová-Štolfová, ArtD. He finished his

studies at the Music and Dance Faculty of the Academy of Performing Arts in Prague, where he studied under MgA. Martin Bárta in 2013. He also participated in lectures of Drama acting under Věra Zástěrova and also pantomime under Irena Žáčková during his studies at the Conservatoire. He impersonated a few dozen of opera or theatre characters at the Conservatoire, all academies, as a guest for Janáček Academy of Music and Performing Arts, The Janáček Opera and for the National Moravian-Silesian Theatre in Ostrava.

He got also rather successful at many Czech and international singing competitions – Bohuslav Martinů Competition, where he gained first prize and also a prize for his interpretation of a folk song, first prize at Czech Conservatoires Competition, first prize at the Mozart Competition, absolute winner of Olomouc 2006, second place at the competition ACT in London, in the year 2011 he got second prize in the competition within the Summer School of Baroque Music, where he also participated in interpretational courses under the tutelage of a Polish countertenor Jakub Burzyński and in 2013, also, under a tutelage of Adam Plachetka. In 2010, he participated in Jazz courses under Christie Kanske, who teaches at Music Academy Berkeley.

As an interpret he premiered compositions of young composers, inter alia at the festival Generation Ostrava and Soozvuk Festival in Bratislava.

He cooperates with significant music and theatre ensembles, such as: Brno Philharmonic Orchestra, Chamber Philharmonic Orchestra of South Bohemia, Musica figuralis, Musica da camera Brno, Kantiléna, Opera diversa, The Czech Ensemble Baroque, Trio Milonguero of Petr Zámečník, Moravian Piano Trio, Q-vox, Feste Theatre, Czech virtusi, Collegium 1704, Ensemble Inégal, Prague Philharmonia, Janáček Theatre, National Theatres in Prague, Ostrava and others.

In the year 2008, he started a project “Janáčková láska” – “Janáček’s love”, with the result of a CD *Černá zem* and a production called “Janáčková láska” within the concert series of Brno Philharmonic Orchestra.

ELEN MACHOVÁ graduated from the Brno Conservatory and Janáček Academy of Music and Performing Arts in Brno (violin). She specializes in an authentic interpretation of early music. She participated in master courses (Baroque violin) under John Holloway, Chiara Banchini, Annegret Siedel, Enrico Gatti, Simon Standage and Wieland Kuijken. At the moment she plays also viola da gamba, which she privately studied at José Vázquez. She is the artistic director of ensembles La Gambetta and Collegium Musicum Brno, member

of Musica Florea and guest member of Musica figuralis, Ensemble Inégal, Societas Incognitorum and Collegium 1704. Since 1998 she has been the concert master of Czech Ensemble Baroque. She performed at many international music festivals, recorded numerous CDs, recorded for the Czech Radio and TV and foreign media. Her last CD with violin sonatas by J.I.F. Vojta with La Gambetta received in 2007 the highest evaluation by Diapason (France) and Goldberg (England). Since 2001 she has taught at the Faculty of Arts at Masaryk University in Brno (Baroque violin, ensemble performance). She is a lecturer of international seminars and courses.

TEREZA VÁLKOVÁ was born in Třebíč. After her studies at the Brno Conservatory (piano at prof. Václav Šeffl) she continued to study solo singing at Academy of Early Music in Brno, conducting at the Charles University in Prague under Jiří Kolář and Marek Štryncl and Gregorian chant at David Eben. Afterwards she studied solo singing at the Faculty of Arts at Ostrava University in the class of Barbora Baranová. She is a graduate of many courses of interpretation of early music.

As a member and soloist of many vocal ensembles she has sung at concerts in many European countries (Italy, Poland, Germany, Austria, Ireland, France).

Tereza Válková has intensely devoted herself to the interpretation of music of older periods. She started her chorumaster practice in 1999 in a vocal-instrumental ensemble Musica animata, which aims at big oratorio and cantata works. Since 2000 she has continued cooperating with chamber ensemble Musica animata Humeris.

Since 2007 she has been the main chorumaster of Czech Ensemble Baroque Orchestra & Choir, with which she founded in the same year a vocal quintet specialized in a top vocal polyphony and madrigal works of the 17th century. The quintet also performs contemporary pieces (e.g. a chamber cantata *Maria* by M. Jakubiček – world premiere together with a piano duo Renata and Igor Ardašev; M. Jakubiček *Czech Baroque Carols* with Barbara M. Willi and Capella Apollinis; T. Novotný *Cycle of Hebrew Songs* for vocal quintet).

As a chorumaster she studied a whole series of Baroque and Classical vocal-instrumental works including staged operatic productions: G.F. Händel – *Messiah, Israel in Egypt, Acis and Galatea, Dixit Dominus*; A. Vivaldi – *Dorilla in Tempe, Gloria, Magnificat, Dixit Dominus, Beatus vir*; J.S. Bach – *Motetten*; J.B. Lully – *Te Deum*; M.A. Charpentier – *Te Deum*; H. Purcell

– *Ode for St. Cecilia's Day, Te Deum, King Arthur*; W.A. Mozart
– *Requiem, Missa brevis, Regina Coeli, Vesperae*; J. Haydn – *Die Schöpfung* and many others. She cooperates mostly with conductors Roman Válek and Marek Štryncl.

The choir Czech Ensemble Baroque lead by Tereza Válková is positively evaluated for their dynamic expression, solo potencial and flexibility of individual members. That is why the ensemble performs also 20th century works – for Smetanova Litomyšl Festival the ensemble studied cantata *Catulli Carmina* by Carl Orff and Stravinski *The Wedding* – staged performance in cooperation with Dance Ensemble Hradištan, Karel Košárek and Dama Dama Percussion Ensemble. For Janáček May International Music Festival they studied vocal ballet by Leoš Janáček *Rákos Rákoczi* or Martinů *Bouquet of Flowers*.

Since 2008 she has been the lecturer of the international music workshop Summer School of Baroque Music.



STS PETER AND PAULUS – one of the most impressive church buildings in Kraków, it was founded by Sigismund III Vasa for the Jesuits, as the first Baroque structure in town. Giovanni de Rossis began the work, while the royal architect Giovanni Trevano raised the dome, the facade, and put the finishing touches to the whole, mimicking the general concept of Del Gesù in Rome. The spacious interior with side-chapels and a transept is distinguished by the remarkable stuccowork (early 17th c.) of Giovanni Falconi, especially in the apse and the chapels. The main altar is adorned with a panel depicting Christ passing the keys to St Peter, by Józef Brodowski (early 19th c.); to the left a Baroque statue of the Kraków bishop Andrzej Trzebicki. In the crypt under the presbytery rests the Polish Savonarola, Piotr Skarga (died 1612). Fine examples of 19th-century sculpture can be seen in the aisles.