

programme no. 2

fe:male

It is now well known that the female voice has been suppressed in the past. For a long time, women were not allowed to publish music, take part in public music life and their voices could only be heard within the walls of the monasteries. Nonetheless, there is to be assumed that female musicians did not fall short of their male counterparts in terms of virtuosity. Beginning with one of the most famous medieval woman, Hildegard von Bingen to the first ever female composer to publish music, Maddalena Casulana, we are searching for traces of female musical activity throughout the age of the Renaissance. Additionally, pieces written by men, which are directed to an idealized and unreachable form of woman, appear to be a huge part of the Renaissance repertoire. Together with music tailored to our Renaissance consort by the contemporary female composer *Arevik Beglaryan*, reflecting these past tendencies, they eventually form our program *fe:male*.

Guillaume de Machaut (1300-1377)

Dame, je veuil endurer

Hildegard von Bingen (1098–1179)

O Virtus Sapientiae

Guillaume Dufay (~1400-1474)

Vergene Bella

Francesco Landini (1335-1397)

Chosi Pensoso

Arevik Beglaryan (1998)

three perspectives *hidden – entangled – frozen motion*

Vincenzo Ruffo (1508-1587)

La Gamba

Margaret of Austria (1480-1530)

Se je souspire / Ecce iterum

Maddalena Casulana (1544-1590)

Stavasi il mio bel sol

Hayne van Ghizeghem (1445-1472)

De tous biens plaine

Alexander Agricola (1445-1506)

Des tous biens plaine III

Baccio Fiorentino (1474-1539)

De tous biens

Alexander Agricola (1445-1506)

Des tous biens plaine IV

Thomas Morley (1557-1602)

Aria See, See, Myne Own Sweet Jewell

Trio Evviva!

Passamezzo antico