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CITY OF KRAKÓW  
VOD PLATFORM

early  
music  
festival

# MIS FERIA PAS CHALIA

1–5  
april  
2021

In 2021, the Misteria Paschalia Festival returns to take us on another journey, this time outside Europe. In completely new and unstable times, when no one feels safe, as the creators of the festival, we want to offer our audience at least a substitute for stability. That is why we continue our journey through the musical traditions of Europe, which began in 2017, at the same time exploring the relations established between particular traditions.

This time, we will show the musical and aesthetic diversity of the Iberian cultural environment – both its European and South American emanations. From the repertoire of the nuns in mediaeval Spanish monasteries, through the 17th-century Spanish songs and the most significant work of Portuguese music of the 18th century, to completely extraordinary musical works that resounded in the New World in the early Baroque period, in which indigenous influences mixed with those brought from the Iberian Peninsula.



# MAUNDY THURSDAY

1 April 2021 | 8:00 p.m.

Commandery of the Order of Saint John in Bubikon,  
Switzerland

Premiere of the recording on PLAY KRAKÓW  
CANTRIX

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## Programme:

*Mulierum hodie / INTER NATOS*

motet, Germany, 14th c.

*Inter natos V. Hic venit / Preparator veritatis*

responsorium with prosula, Sigena, 14th/15th c.

## Instrumental improvisation

*Mulierum hodie / MULIERUM*

*Prima dedit femina / MULIERUM*

*Mulierum hodie / Prima dedit femina / MULIERUM*

motets: Las Huelgas, 13th/14th c. (a), Paris, 13th c. (b, c)

## Instrumental improvisation

*Precursor Domini V. Hic est enim propheta*

responsorium, Sigena, 14th/15th c.

*Benedicamus / Hic est enim precursor*

*Benedicamus* trope, Las Huelgas, 13th/14th c.

*Prodit lucis radius / MULIERUM*

conductus-motet, Paris, 13th c.

*S'ieu fos en cort* (instr.)

estampie

*Alleluia. Tu puer propheta*

Alleluia verse, Sigena, 14th/15th c.

*Elisabeth ex opere V. Nullus defidat*

responsorium, Sigena, XIV/XV w.

*Ut queant laxis*

hymn (instrumental version)

*La bele estoile / La bele en qui / IOHANNE*

*Celui en qui / La bele estoile / La bele en qui / IOHANNE*

motets, Paris, 13th c.



Peire Vidal (ca. 1175–ca. 1210)  
*S'ieu fos en cort*  
troubadour song, Aquitaine, 12th c.

*Descendit angelus V. Ne timeas*  
responsorium, Sigena, 14th/15th c.

*Benedicamus / O quam sanctum*  
*Benedicamus* trope, Las Huelgas, 13th/14th c.

*Mulieris marcens* / [*MULIERUM*]  
*Mulier misterio* / [*MULIERUM*]  
motets, Las Huelgas, 13th/14th c.

*Benedicamus Domino*  
Las Huelgas, 13th/14th c.

## **Artists:**

### **ensemble Peregrina**

Agnieszka Budzińska-Bennett – voice, harp, direction

Lorenza Donadini – voice

Hanna Järveläinen – voice

Grace Newcombe – voice

Eve Kopli – voice

Witte-Maria Weber – voice

Agnieszka Tutton – voice

Baptiste Romain – vielle, bells

Csongor Szántó – voice

Agnieszka Budzińska-Bennett, known for her love of research and passion for discovering real musical wonders in old monastery libraries, this time takes us on a journey through the Spanish royal convents in Sigena (Sisters Hospitallers) and Las Huelgas (Cistercian nuns). The programme of the concert focuses on St. John the Baptist. We will hear works in chorale style, but also those presenting early polyphony, referring to the famous Notre Dame style. The concert has been recorded in the Commandery of the Order of Saint John in Switzerland dating back to the 12th century.

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# GOOD FRIDAY

2 April 2021 | 8:00 p.m.

Teatro Fraschini, Pavia, Italy

Premiere of the recording on PLAY KRAKÓW  
MATTUTINO DE' MORTI

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## Programme:

Grzegorz Gerwazy Gorczycki (1665/7–1734)

*Salve Regina*

(*Conductus funebris*)

Davide Perez (1711–1778)

*Mattutino de' Morti*

Grzegorz Gerwazy Gorczycki (1665/7–1734)

*In paradisum*

(*Conductus funebris*)

## Artists:

Federico Fiorio – soprano

Marta Redaelli – soprano

Maria Chiara Gallo – alto

Luca Cervoni – tenor

Alessandro Ravasio – bass

Salvo Vitale – bass

Coro e Orchestra Ghislieri

Giulio Prandi – conductor

Davide Perez's *Mattutino de' Morti* is considered the most significant musical work of the 18th century in Portugal. It was composed in 1770 and performed for the first time in the same year during the pilgrimage to the Sanctuary of Nossa Senhora do Cabo. After the first performance, it was adopted by the Brotherhood of Saint Cecilia in Lisbon as the main work performed during the annual celebrations in honour of the deceased musicians and it remained such until the end of the 19th century. Two antiphons *Salve Regina* and *In paradisum deducant te angeli*, which we will hear at the beginning and ending of the concert, come from the famous *Conductus funebris* by the Kraków composer Grzegorz Gerwazy Gorczycki.

The concert was recorded at the Teatro Fraschini in Pavia, Italy.



# HOLY SATURDAY

3 April 2021 | 8:00 p.m.

Auditorium de Dijon, France

Premiere of the recording on PLAY KRAKÓW  
PASIONES DE ESPAÑA

PLAY  
KRAKÓW

## Programme:

Giovanni Paolo Colonna (1637–1695)

**Prima lamentazione del Mercoledì sera, madrigale ultimo**

(*Sacre Lamentazioni della Settimana Santa a voce sola*)

Francisco Guerrero (1528–1599)

**Niño Dios d'amor herido**

Juan Hidalgo (1614–1685)

**La noche tenebrosa**

Alessandro Piccinini (1566–1638)

**Ricercar primo** (instr.)

Michelangelo Falvetti (1642–1692)

**La mia fede dal fuoco nasce**

(*Nabucco*)

Alessandro Piccinini (1566–1638)

**Ciaccona Mariona alla vera spagnola** (instr.)

Sebastián Durón (1660–1716)

**Aunque más vuele**

(*La guerra de los Gigantes*)

Francisco Guerau (1649–1722)

**Marionas** (instr.)

José Marín (1618–1699)

**Ay, Dios, qué dulce mal!**

José Marín (1618–1699)

**Van y vienen mis pensamientos**

José Marín (1618–1699)

**Si quieres vivir**

José Marín (1618–1699)

**Qué bien canta un ruiseñor**



Mateo Romero (ca. 1575–1647)

***Van y vienen las olas madre***

Gaspar Sanz (1640–1710)

***Xacararas*** (instr.)

José Marín (1618–1699)

***Ojos, pues me desdeñáis***

Manuel de Falla (1876–1946)

***Nana***

*(Siete canciones populares españolas)*

### **Artists:**

Mariana Flores – soprano

Mónica Pustilnik – archlute, guitar

During this intimate meditative concert focused on the celebration of the mystery of Easter, the outstanding artists: soprano Mariana Flores and lutenist Mónica Pustilnik invite us to join them on this true musical journey, full of many inner reflections. The concert's repertoire is not limited to the Iberian Peninsula, although Spanish music is undoubtedly its undeniable basis, but follows the influence of the Habsburg dynasty throughout Europe from the 16th to the 18th centuries. The second part of the programme is devoted to the *tonos humanos* by José Marín, which are among the most beautiful works of secular vocal music of the 17th century in Spain.

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# EASTER SUNDAY

4 April 2021 | 6:00 p.m.

**Victoria Hall, Geneva, Switzerland**

(recorded on 13.12.2015)

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Premiere of the recording on **PLAY KRAKÓW**  
**CARMINA LATINA**

## **Programme:**

Juan de Araujo (ca. 1648–1712)

*Salve Regina*

Gaspar Fernandes (ca. 1570–1629)

*A Belén me llego, tío*

Tomás de Torrejón y Velasco (1644–1728)

*Desvelado dueño mío*

Juan de Araujo (ca. 1648–1712)

*Vaya de gira*

Francisco Correa de Araujo (1584–1654)

*Magnificat*

Mateo Flecha (1481–1553)

*La bomba*

Tomás Luis de Victoria (1548–1611)

*Salve Regina*

Tomás de Torrejón y Velasco (1644–1728)

*A este Sol peregrino*

Diego José de Salazar (ca. 1660–1709)

*Salga el torillo hosquillo*

*Alfonsina y el mar*

(music Ariel Ramírez, lyrics Félix Luna, 1969)

*El arado*

(music and lyrics Victor Jara, 1966)



**Artists:**

Mariana Flores – soprano

Leandro Marziotte – countertenor

Emiliano Gonzalez Toro – countertenor

Matteo Bellotto – bass

Choeur de Chambre de Namur

Cappella Mediterranea

Leonardo García Alarcón – conductor

There is probably no other European music tradition that is so full of intermingling influences of various cultures as the music of the Iberian circle. It is here that traditional Arabic and Jewish sounds were mixed with the achievements of Flemish and Italian schools. The effects of this completely unusual mixture were then transported by composers who travelled to newly founded mission centres in the New World. In this way, the music of the Iberian Peninsula, the result of the meeting of so many different cultures, opened up to the new influences of the indigenous peoples of the Americas – the concert invites us to explore this extraordinary repertoire.

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# EASTER MONDAY

5 April 2021 | 6:00 p.m.

## ICE Kraków Congress Centre Krzysztof Penderecki Hall S1

Premiere of the recording on PLAY KRAKÓW  
VIVALDI E HANDEL – ARIE E CONCERTI

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### Programme:

Antonio Vivaldi (1678–1741)

**Concerto in C major for 2 trumpets RV 537**

George Frideric Handel (1685–1759)

**Furie terribili**

(*Rinaldo* HWV 7)

George Frideric Handel (1685–1759)

**Dietro l'orme fugaci... A crudele**

(*Armida abbandonata* HWV 105)

Antonio Vivaldi (1678–1741)

**Concerto in D major for 2 trumpets RV 781**

Antonio Vivaldi (1678–1741)

**Ombre vane**

(*Griselda* RV 718)

Antonio Vivaldi (1678–1741)

**Armatae face**

(*Juditha triumphans* RV 644)

George Frideric Handel (1685–1759)

**Volate amori**

(*Ariodante* HWV 33)

### Artists:

Natalia Kawalek – mezzo-soprano

Paweł Gajewski, Marian Magiera – trumpet

Capella Cracoviensis on period instruments

Following the many years of tradition, the festival's closing concert will present a choice of consummate arias produced by two eminent baroque composers: George Frideric Handel and Antonio Vivaldi, whose music has provided the foundation for the Misteria Paschalia Festival and the Opera



Rara cycle for years. The programme of the concert is a true journey in time and space: we will take a peek at Thessaly in the days of ancient Greece, at Israel of the Old Testament, and Jerusalem in the days of the First Crusade, before ending with a visit to medieval Scotland.

The first part of the concert focuses on the person of Armida, a role performed by the delectable mezzosoprano Natalia Kawatek. We will hear her in a selection of Armida's arias from *Rinaldo*, an opera considered one of Handel's greatest masterpieces, and the secular cantata *Armida abbandonata*. The second part will resound with excerpts from two of Vivaldi's works – *Griselda* and *Juditha triumphans* – and the whole will close with the beautiful aria of Ginevra, daughter of the King of Scotland, *Volate amori* from Handel's opera *Ariodante*. Moreover, the programme of the concert is complemented with Vivaldi's concertos for two trumpets.

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