

**Dryades Consort**  
presents

*Dapoi nocte vien la luce*

Ottaviano Petrucci's libri di frottole - a mirror of the duchess' courts of  
humanist Italy



Andrea Mantegna (1431-1506), Palazzo Gonzaga, Mantova, Camera degli Sposi - detail

**María Cristina Kiehr, Josep Cabré** – voice

**Julian Behr** – lutes

**Leonardo Bortolotto** – viola da gamba

**Silvia Tecardi** – viola d'arco, viola da gamba, direction

After the overwhelming success of his *Odhecaton*, Ottaviano Petrucci did not rest on his laurels; what followed in the next decades of the 15<sup>th</sup> century was a huge amount of printed music that was accessible to all. Collections of sacred and secular, vocal and instrumental, simple and complex music were acquired by music lovers 500 years ago and continue to delight us to our days.

The ten "frottole books" printed by Petrucci between 1504 and 1514 reflect the variety of secular music and themes that were popular at private evenings at Italian courts, especially at the courts of humanistically educated duchesses such as Isabella d'Este, Eleonora Gonzaga, Lucrezia Borgia and Beatrice d'Este. They used to receive famous musicians, composers and poets in their apartments or *studioli* to spend their evenings in an intellectually fulfilling way. Thanks to Petrucci's prints, these works were now accessible to the world outside the court.

In this programme, which was originally created for the [ReRenaissance](#) Festival in Basel, we dive ourselves in an imaginary evening at court, as it might have taken place in Isabella's *studiolo* in Mantua, for example, and let us carry, through the freshness and immediate naturalness of the frottole by composers such as B. Tromboncino, M. Cara, M. Pesenti, F. Da Lurano and others, into the humanistic discourses of the courtiers about contrasts, language games, high poetry and serious and humorous reflections on the ups and downs of life.



*L'Impresa delle Pause*, „the motto of the pauses“ *studiolo* of Isabella D'Este Gonzaga, Mantova, Palazzo Ducale

We offer this programme for one hour without a break or one and a half hours with a break. The projection of thematically appropriate pictures and paintings can be added on request.

Live-Videos from the concert on 28<sup>th</sup> January 2024 for [ReRenaissance](#), Basel:

[Dapoi nocte vien la luce](#), Anonimo, O. Petrucci, Frottole libro octavo (Venezia 1507)  
(<https://www.youtube.com/watch?v=kOOxUQQqQH0>)

[Per dolor mi bagno 'l viso](#), Bartolomeo Tromboncino (1470-1534), O. Petrucci, Frottole libro nono (Venezia 1508)  
(<https://www.youtube.com/watch?v=iKDMFutRMtE>)

[Ho scoperto il tanto aperto](#), Bartolomeo Tromboncino, O. Petrucci, Frottole libro octavo  
(<https://www.youtube.com/watch?v=dvhwD0iDH0E>)

[Che faralla, che diralla / Uscirallo, resterallo](#), Michele Pesenti & Don Timoteo, O. Petrucci, Frottole libro undecimo, (Fossombrone 1514) & Vincenzo Capirola, 1520  
(<https://www.youtube.com/watch?v=Dn67QAeQKoE>)



S. Tecardi, J. Cabré



M. Arnone, M. C. Kiehr, L. Bortolotto



L. Bortolotto



*Impressions out of the concert for the Festival ReRenaissance in the Barfüsserkerche in Basel, 28<sup>th</sup> January 2024,*

*Foto: Vivianne Caragea*

The **Dryades Consort** was founded by Silvia Tecardi, originally as a viol consort. It involves musicians who met during their studies at the Schola Cantorum Basiliensis and later worked together in ensembles such as the *Ensemble Daedalus* (Roberto Festa), *Les Flamboyants* (Michael Form), the *Capricornus Consort Basel* (Peter Barczi) and others, and who are held in mutual esteem. They each bring with them many years of concert experience in music from the Middle Ages to the Baroque repertoire, and they are united by the joy of musical exchange, the pursuit of subtly differentiated nuances of sound, and the search of cantability in polyphonic lines.

Depending on the project, the Dryades Consort varies in number and instrumentation, using partly original Renaissance instruments, partly copies. It opens its instrumentation relating to the programmes and is enriched by the valuable collaboration of singers specialized in the repertoire.

The *Dryads* or *Amadriads* date back to Greek mythology. They were nymphs that symbolised the life of a tree. If the tree died, so did they. The idea that the art of processing wood to make instruments and the sensitive way of playing them can give back a voice to these tree spirits, is the inspiration for the name of the Consort.



S. Tecardi

Foto: D. Munderloh

[www.silviatecardi.de](http://www.silviatecardi.de)

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