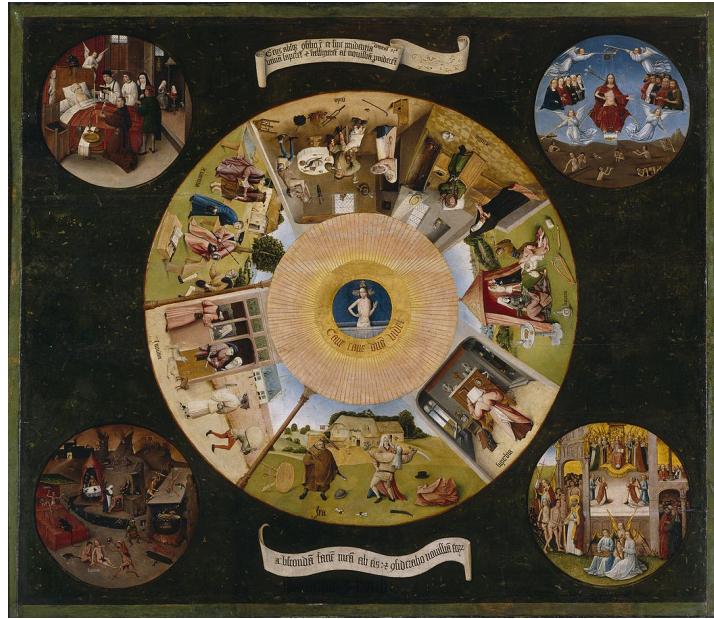


Poison & Antidote

A musical portrait of Caspar Othmayr (1515-1563) and his time



Hieronymus Bosch (ca. 1450-1516): *The Seven Deadly Sins*

Franz Vitzthum, Countertenor

Dryades Consort

Elizabeth Rumsey, viola d'arco, basse viol

Giovanna Baviera, tenor viol

Leonardo Bortolotto, basse viol

Silvia Tecardi, descant & tenor viol, viola d'arco, musical direction

The program „Poison & Antidote“ delves deeply into the colourful musical and personal life of the composer and theologian Caspar Othmayr (1515-1563).

The red thread running through the programme is his collection of *Tricinia* (1549); artful three-voice songs which describe the Vices (Gluttony, Lust, Avarice, Anger, Despair, Lethargy, Ambition and Pride) and, rather pragmatically, pair each one with a musical Antidote which will free one from that particular Vice.

With the variety of themes offered by the description of the Vices and their Antidotes, the jocular and humanistic allusions contained in his secular songs, and the artistic depth of the Motets, countertenor Franz Vitzthum and the Basel-based Dryades Consort showcase the great compositional quality and varied palette of Othmayr's personality. At the same time this programme presents a multi-faced picture of the different rhetorical forms in use by Othmayr and his colleagues, teachers, and musical antecedents... and with a humorous glimpse on ourselves we discover that some of the themes didn't lose actuality.

Works by Caspar Othmayr, Ludwig Senfl, Georg Forster and others.

Duration: ca. 60 minutes, interval if requested. [VIDEO-PRESENTATION](#) of the program

There is the possibility to add projections of details of Bosch's painting „The Seven Deadly Sins“

The CD was recorded 2021 for the Label Christophorus and Schweizer Radio SRF.



Franz Vitzthum, born in the Upper Palatinate, received his first musical education with the Regensburger Domspatzen. He took his vocal studies with Kai Wessel at the Musikhochschule Köln in 2007. During his studies, he was awarded numerous prizes and scholarships. In the meantime, he has been invited to solo recitals at the Rheingau Music Festival and at the Händel Festivals in Halle, Karlsruhe and Göttingen, to La Folle Journée in Nantes and to the Bach Festival Philadelphia.

He has worked with conductors such as Nicolas McGegan, Hermann Max, Marcus Creed and Philippe Herreweghe. He has also appeared in various opera and oratorio productions, including Jephtha and Solomon (Händel), Orfeo (Gluck) and Orlando generoso (Steffani), and in Spartaco (Porsile) at the Winter Opera in Schwetzingen.

Franz Vitzthum is also a much sought-after chamber music partner. He regularly gives concerts with the lutenist Julian Behr, the zither player Gertrud Wittkowsky, the *Capricornus Consort Basel* and has sung with the vocal ensemble *Stimmwerck*, which he founded himself. The diversity of his activities is reflected in his discography, which continues to expand. After his first CDs, *Himmels-Lieder* and *Luthers Laute*, which were widely praised by the music press, a CD with Graupner cantatas in duet with soprano Miriam Feuersinger was released.

He teaches numerous courses (for the *Heinrich-Schütz-Haus* Bad Köstritz, the *Landesmusikakademie* Rheinland Pfalz or at the *Semana de Música Sacra de la Habana* in Cuba). He teaches singing at the *Hochschule für Musik und Darstellende Kunst* and at *Dr. Hoch's Konservatorium* in Frankfurt.

www.franzvitzthum.de



S. Tecardi,
Foto: D. Munderloh

Silvia Tecardi studied viola da gamba with Paolo Pandolfo at the *Schola Cantorum Basiliensis* and medieval music with Randall Cook and Crawford Young.

Since 2000 she has appeared in many of the most important European festivals in various formations for Medieval, Renaissance and Baroque music and is stable member of Ensembles like *Tetraktys* (Kees Boeke), *Les Flamboyants* (Michael Form), *Ensemble Daedalus* (Roberto Festa) and *Capricornus Consort Basel* (Peter Barczy).

She appears on CD recordings for the labels *Alpha*, *Zig-Zag-Territoire*, *K617*, *Raumklang*, *olive-music/Et'Cetera*, *Naxos* and *Christophorus*.

Next to her private teaching activity she has given gamba and performance practice courses at the Universities of Bogotá (Colombia), the University of Alicante (E) and the *Freie Musikschule Basel*. Currently she is collaborating with Roberto Festa and María Cristina Kiehr at the *Ateliers Monteverdi* of the *AMAA* Conservatory of Geneva.

For the *Stimmwercktage 2016* she created her ensemble *Dryades Consort*, with which the CD *Gift & Gegengift* about the composer Caspar Othmayr appeared 2021 for the label *Christophorus* and *Schweizer Radio SRF*.

www.silviatecardi.de



Giovanna Baviera, Leonardo Bortolotto,
Elizabeth Rumsey, Silvia Tecardi, Foto: H. Nawrot

The **Dryades Consort** was founded by Silvia Tecardi, bringing together viol players who all studied at the *Schola Cantorum Basiliensis*. They came to know and appreciate each other either while studying, or while working together later in ensembles including *Daedalus*, *Les Flamboyants*, and *Capricornus Consort Basel*.

They all bring to the ensemble their long experience on the stage with all types of music from Medieval to Baroque, and are unified by a joy in musical exchange, in the search for delicate and nuanced variations in sound, and in the cantability of musical phrases. Depending on the project, the ensemble varies in the number of players and in the type of instruments used. For this programme the consort is made up partly of original Renaissance instruments, and partly of reconstructions.

The *Dryads* or *Hamadryads* were the nymphs in ancient Greek mythology who acted as guardian spirits to the trees. If their tree died, their life would also end. 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.

www.silviatecardi.de/Dryades-Consort