



VALDOVŲ RŪMŲ
MUZIEJUS

TENTH
INTERNATIONAL

3–23 March

Marco Scacchi
EARLY MUSIC FESTIVAL

Musical Heritage of the Sforza Family

**EARLY MUSIC ENSEMBLE
“CORDARIA”**

(SWITZERLAND / LITHUANIA)

Katharina Haun
cornetto and recorder

Adam Bregman
sackbut

Vilimas Norkūnas
organ, basso continuo

14th March 2024

National Museum – Palace of the Grand Dukes of Lithuania
The Great Renaissance Hall

The Sforza family emerged in the fifteenth century, starting with the famous condottiero (commander of a squad of military mercenaries) Jacopo Attendolo. The Sforzas shaped the cultural life of Milan, influencing the ruling dynasties of Europe, with whom they were connected by marital ties.

The cultural influence of Bona Sforza, the wife of the Grand Duke of Lithuania and King of Poland Sigismund the Old, is unquestionable, as many excellent seventeenth-century musical compositions created in Milan were still dedicated to her grandson Sigismund Vasa. Among them - one of the most significant sets of Italian diminutives - “Selva di varii passaggi” by Francesco Rognoni.

Since it is known that the ruler enjoyed the music of Italian composers, it is likely that the compositions of Rognoni’s eminent contemporaries from Milan - the composer Giovanni Paolo Cima and the dance master Cesare Negri - also found a place in the musical and dance repertoire of Polish and Lithuanian court bands.

This music program covering the Renaissance and the beginning of the Baroque reveals the rich cultural heritage of the Sforzas and their descendants.

PROGRAMME

Marchetto Cara (1465 – 1525)

“Aiutami, ch’io moro” (O. Petrucci *Frottole, Libro VII*)

“Io non l’ho perche non l’ho” (O. Petrucci *Frottole, Libro VII*)

Michele Pesenti (1470 – 1524)

“Spenta m’hai del pecto amore” (O. Petrucci *Frottole, Libro VII*)

“Che farála, che dirála” (barzelletta)

Anonymus

“L’amor, donna, ch’io te porto” (O. Petrucci *Frottole, Libro VII*)

Ottaviano Petrucci

“Moro de doglie” (*Frottole, Libro VI “Giustiniane”*)

Ottaviano Petrucci (1466 – 1539)

“Collinit” (Nr. 56) (*Buxheimer’s Organ Book*)

Magistro Guglielmo (1420 – 1484)

“Falla con misuras” (*Perugia 431*)

Anonymus

“Ayme sospiri” (*El Escorial IV.a.24*)

Ottaviano Petrucci (1466 – 1539)

“Aime sospiri” (*Frottole, Libro VI “Giustiniane”*)

Anonymus

“Non ce Speranza” (*Baseri 2441*)

“De le done qual’è l’arte”

“Mille volte a mio dispecto”

Giulio Cesare Barbetta (1540 – 1603)

“Passamezzo detto il Bakfark”

Valentin Bakfark (1526 – 1576)

“Schöner deutscher dantz”

“Gagliarda”

Francesco Rognioni (1570 – 1626)

Diminutions “Pulchra es” (*Selva di varii passaggi*)

Giovanni Paolo Cima (1570 – 1622)

“Quam Pulchra es” (*Concerti Ecclesiastici*)

Francesco Rognioni

Diminutions “Io son ferito” (*Selva di varii passaggi*)

Gaspar van Weerbeke (1445 – 1517)

“Adonai sanctissime Domine Deus”

Francesco Rognioni

Diminutions “Susana D’Orlando” (*Selva di varii passaggi*)

Giovanni Paolo Cima

“Sonata per cornetto & trombone” (*Concerti Ecclesiastici*)

Cesare Negri Milanese (1535 – 1605)

“Pavaniglia all’uso di Milano” (*Nuove inventione di balli*)

“La Catena d’Amore”

“Galleria d’Amore”

“Il Canario”