



SERENATA TRAGICOMICA

Domenico Belli „Orfeo dolente“ (1616)
& Adriano Banchieri „Il Metamorfofi Musicale“ (1601)



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Domenico Belli (? - 1627)
Adriano Banchieri (1568 - 1634)

„Orfeo dolente“ (Florence, 1616)
„Il Metamorfofi Musicale“ (Venice, 1601)

ORFEO
CALLIOPE
PLUTONE

Marc Mauillon
Benedetta Mazzucato
Dominik Wörner

LAURA & NINETTA
FLORIO & STEFANELLO
PEDORLINO
DOTTORE MICHELINO

Loreley Rivers
Luca Manuel Mbiene
Esteban Romo Salcedo
Franzisika Steinhaus

GRACES & SHEPHERDS

Erika Tandiono & Cornelia Fahrion (Sopran)
Mirko Ludwig & Manuel Warwitz (Tenor)

VIOLIN
VIOLA
HARPSICHORD

Mechthild Karkow & Rebecca Raimondi
Amy Shen
Alexander von Heißen

STAGE DIRECTION
DIRECTION & CHITARRONE

Ana Cuéllar Velasco'
Bernhard Reichel

"Comedy seeks to imitate people who are worse, while tragedy seeks to imitate people who are better than those who exist in reality." - Aristotle, "Poetics"

Tragedy and comedy, mythological heroes and petty bourgeois everyday scenes, high poetry and bawdy kitchen Latin, avant-garde monodies and popular canzonettas—all of these elements both separate and connect the two works of Domenico Belli and Adriano Banchieri. Both forms of theatrical music—the art theater of the *intermedi*, based on the combination of different arts such as painting, architecture, music, and rhetoric, and the cheerful theatrical art of the *commedia dell'arte*—form a complementary unity that presents different views of humanity and the world in one evening, alternating within a single performance.

Adriano Banchieri's madrigal comedy "Il metamorfofi musicale" from 1601 is a musical rendition of an Italian improvisational comedy (*commedia dell'arte*), with all its fast-paced antics, intriguing characters, and coarse dialogues. According to Banchieri's stage instructions, a vocal ensemble sings the dialogue text while actors mime the action on stage. In contrast to the idealized figures of music drama, the madrigal comedy, as Orazio Vecchi noted in 1597, "if one examines its content closely, represents almost all the actions of an ordinary man, and as a mirror of human life, its aim is no less profit than pleasure."

Domenico Belli's intermedi "Orfeo dolente" were performed in 1616 in Florence as the framework for Torquato Tasso's comedy "Aminta". This miniature opera in five short acts deals with Orfeo's despair after the final loss of his beloved Eurydice. Belli's music is avant-garde and daring, while the text by the famous poet Gabriello Chiabrera is entirely in the spirit of modern Mannerism. Through *intermedi*, the ruling house demonstrated its splendor: modern art by the most progressive poets and composers of their time, splendid stage sets, countless musicians, and marvelous stage effects—all designed to amaze the audience.



PLOT

ORFEO DOLENTE **First Intermedio**

After losing Eurydice for the second time, Orpheus returns to the gates of the Underworld. He admits his guilt but hopes to sway the god of the Underworld once more to regain Eurydice. However, Pluto remains unmoved.

IL METAMORFOSI MUSICALE **Prologue**

The plot, setting, and characters of the comedy are introduced.

ORFEO DOLENTE **Second Intermedio**

Calliope laments her son's misfortune and pleads with Pluto on Orpheus's behalf. Pluto, however, remains unyielding.

IL METAMORFOSI MUSICALE **Act One**

The old fig seller Stefanello promises the pharmacist Michelino the hand of his daughter Laura. Laura is in love with Florio and argues with her father. Florio hears about the planned wedding and wants to take his own life.

ORFEO DOLENTE **Third Intermedio**

Orpheus flees to a secluded place to give in to his sorrow. Calliope and the shepherds urge him not to shy away from a new love. Orpheus desires nothing more than to lament his suffering.

IL METAMORFOSI MUSICALE **Act Two**

Stefanello desires the courtesan Ninetta, and Pedrolino is asked to summon her. Ninetta tells how she learned her trade. Stefanello pursues her, but she harshly rejects him. Enraged and yet lustful, he continues to observe her.

ORFEO DOLENTE **Fourth Intermedio**

The Graces reproach Amor for allowing Orpheus to lament. The chorus expresses the wish that a new love might ignite his heart, but Orpheus wants to think only of Eurydice.

IL METAMORFOSI MUSICALE **Act Three**

Stefanello and Pedrolino plan the wedding feast. Michelino wants to seduce Laura with a madrigal. The servant Pedrolino informs Laura that Florio intends to kill himself. Michelino sings a madrigal. Laura mourns for Florio.

ORFEO DOLENTE **Fifth Intermedio**

The chorus once again wishes that Orpheus's heart might open to a new love. The Graces express their confidence in love.

IL METAMORFOSI MUSICALE **Conclusion**

Laura and Florio meet and get married. Orpheus finds his unexpected new love.

Duration: approximately 80 minutes.





Experience the fascinating world of Early Baroque and Renaissance music (1550 - 1650) with "Musica getuscht"!

The ensemble "Musica getuscht" offers not only rarely performed repertoire in historically informed interpretations but also presents it within an exciting art historical, political, and philosophical context.

Founded in 2020 in Bremen, "Musica getuscht" has since worked regularly under the artistic direction of lutenist Bernhard Reichel with renowned top-class soloists. These include artists such as Emma Kirkby, Hana Blažíková, Marc Mauillon, Jan van Elsacker, Mechthild Karkow, and Dominik Wörner.

Since 2021, "Musica getuscht" has curated a highly acclaimed concert series in Bremen and Oldenburg. Particularly noteworthy are projects like the concerts with Emma Kirkby featuring the music of John Dowland in 2022, the performance of enharmonic music from Carlo Gesualdo to Domenico Mazzocchi with the corresponding multi-tone instrumentation in 2023, the reconstruction of a historical luncheon in 2024, as well as the performances of Emilio de' Cavalieri's "Lamentationes" in 2023 and "Rappresentazione di Anima et di Corpo" in 2024.

With its entertaining, engaging, yet musically scholarly programs, the ensemble has already presented a multitude of concerts. These include performances at the Elbphilharmonie, the Sendesaal Bremen, the "Alte Musik live" series at the Musical Instrument Museum in Berlin, the "Tage Alter Musik Medingen", "Alte Musik im Schloss" in Linz, Austria, and the "Uckermärkische Musikwochen".

In 2024, the ensemble released its critically acclaimed debut album "Madonna e Maddalena" with soprano Pia Davila, featuring music by composers such as Claudio Monteverdi and Salamone Rossi, under the CovielloClassics label.

Marc Mauillon sings both tenor and baritone roles and has already appeared as Papageno (Die Zauberflöte), Bobinet (La Vie parisienne), Mercure (Orphée aux enfers), the Husband in Poulenc's Les Mamelles de Tirésias, Momo in Luigi Rossi's Orfeo, La Haine in Lully's Armide, Tisiphone in Rameau's Hippolyte et Aricie, and the Sorceress (Dido and Aeneas), as well as in the title roles in Cavalli's Egisto and Monteverdi's L'Orfeo, as Pelléas (Pelléas et Mélisande), Adonis in John Blow's Venus and Adonis, and Pélée in Marais' Alcione.

On the concert stage, he has sung French motets by Charpentier, Lully, Rameau, Desmarest, Campra, and Couperin, Italian madrigals by Monteverdi and Gesualdo, secular cantatas by Bach, Handel, Vivaldi, Telemann, Montéclair, and Clérambault, as well as music from the Middle Ages and the Renaissance.

He has worked with conductors such as William Christie, Marc Minkowski, Raphaël Pichon, Christophe Rousset, Alain Altinoglu, Jordi Savall, Vincent Dumestre, Hervé Niquet, Emmanuelle Haïm, Laurent Campellone, Maxime Pascal, and Geoffroy Jourdain, as well as with directors such as Lukas Hemleb, Deborah Warner, Benjamin Lazar, Robert Carsen, and Jetske Mijnsen.

Together with Myriam Rignol, Thibaut Roussel, and Marouan Mankar-Bennis, he recorded a CD of Michel Lambert's Leçons de Ténèbres, which was released in 2018 on the Harmonia Mundi label. In 2020, a Fauré album with pianist Anne Le Bozec was released on the same label.

Recently, Marc Mauillon appeared as Cithéron in Rameau's Platée at the Theater an der Wien, as Andrès/Cochenille/Pitichinaccio/Frantz (Les Contes d'Hoffmann) at the Opéra National de Bordeaux, in recitals with Lea Desandre at the Opéra Comique, and at concerts marking the 40th anniversary of Les Arts Florissants in London, Hamburg, Baden-Baden, Madrid, and Paris. Further engagements include Orfeo at the Royal Danish Opera in Copenhagen, Pélée in Marais' Alcione at the Gran Teatre del Liceu in Barcelona, and, most recently, Pelléas at the Opéra National Montpellier. Since 2018, he has been teaching the interpretation of early music at the Sorbonne in Paris.

The latest and upcoming engagements of Italian alto **Benedetta Mazzucato** include ARGENE in Vivaldi's L'Olimpiade at the Theater an der Wien, the Innsbruck Festival of Early Music, and the Théâtre des Champs-Élysées, the concert Drama Queens at the Festival d'Ambronay with Christina Pluhar, as well as a concert with L'Arpeggiata and Rolando Villazón in Lyon.

Past engagements include BRADAMANTE in Alcina at the Badisches Staatstheater Karlsruhe, SECOND WITCH in Dido & Aeneas at the Opera Royal de Wallonie, at the Early Music Festival of Utrecht, and in the Baths of Caracalla in Rome, DORI in La Grotta di Trofonio at the Teatro di San Carlo in Naples and at the Valle d'Itria Festival. Further engagements include the title role in Silla at the Palau de les Arts Valencia, NIRENO and the cover for CESARE in Giulio Cesare in Toulon, the Stabat Mater at the Jesi Festival, her debut as OTTAVIA in L'incoronazione di Poppea, NAHUAL in the European premiere of Orfeo Chaman at the Ludwigsburger Schlossfestspiele and in Bogotá, the title role in Catone at the Baroque Opera Festival Barga, and LA VIRTU in La Senna Festeggiante with the Baroque Orchestra of Seville.

Other past engagements include Das Lied von der Erde with the Concertgebouw Orchestra in Rome and Turin, MADDALENA in Rigoletto in Reggio Emilia, the Stabat Mater at Le Palais Royal in Paris, a tour of China with the Orchestra of the Associazione Abruzzese Amici della Musica, NIRENO in Giulio Cesare at the Handel Festival Versailles, Petite Messe Solennelle at the Festival d'Art Lyrique d'Aix en Provence, CLEARCO in Il Bajazet with the Orchestra of Auser Musici, and ZULMA in L'Italiana in Algeri in Vichy.

Benedetta regularly works with the ensemble L'Arpeggiata, LaVerdi Barocca, and Le Jardin des Voix in France, New York, Madrid, Moscow, Amsterdam, Helsinki, and Milan. She was a finalist in the Innsbruck Baroque Singing Competition Pietro A. Cesti and at the Renata Tebaldi International Competition in San Marino. She was also part of the academy at the Rossini Opera Festival. She participated in the Young Artist Program Domingo Thornton in Los Angeles and the Young Singer Program in Salzburg, where she sang THIRD LADY in Die Zauberflöte.



The bass-baritone **Dominik Wörner** studied church music, musicology, harpsichord, organ, and voice in Stuttgart, Fribourg, and Bern. His primary vocal teacher was Jakob Stämpfli. He completed the master class for lieder with Irwin Gage in Zurich with distinction.

Dominik Wörner laid the foundation for his international career by winning first prize at the prestigious International Bach Competition in Leipzig in 2002.

With the major oratorio roles of his repertoire, the singer has performed in some of the world's most important concert halls, such as Concertgebouw Amsterdam, Royal Albert Hall London, Théâtre des Champs Élysées Paris, Lincoln Center New York, Sydney Opera House, and Tokyo Suntory Hall. He has collaborated with prominent conductors such as Carl Saint Clair, Christophe Coin, Claus Peter Flor, Thomas Hengelbrock, Pablo Heras-Casado, Philippe Herreweghe, Michael Hofstetter, Manfred Honeck, Tõnu Kaljuste, Sigiswald Kuijken, Peter Neumann, Philippe Pierlot, Helmuth Rilling, and Masaaki Suzuki.

As a sought-after guest, he has performed with renowned orchestras and ensembles such as Bach Collegium Japan, Concerto Melante, Deutsches Sinfonieorchester Berlin, Concertgebouw Orkest Amsterdam, Nargen Festival Orchestra Tallinn, Prague Philharmonic, Symphony Orchestra Bern, Tonhalle Orchestra Zurich, Berlin Bach Academy, Bamberger Symphoniker, Deutsche Kammerphilharmonie Bremen, Munich Radio Orchestra, Collegium Vocale Gent, La Petite Bande, and Ensemble Baroque de Limoges, to name just a few.

To date, over 90 CD and DVD productions (including 10 solo CDs) with various labels—some of which have received prestigious awards such as Echo Klassik, Diapason d'Or de l'Année, Annual Prize of the German Record Critics' Award, and BBC Music Magazine Choral Award—as well as numerous TV and radio broadcasts, document his versatile talent.

The Mallorcan **Ana Cuéllar** studied music theater direction at the Hanns Eisler School of Music Berlin and clarinet at Musikene (the Conservatory of the Basque Country). Alongside her studies, she trained in bodywork, dance, and movement. She has worked internationally with directors such as Calixto Bieito, Marta Pazos, Immo Karaman, Wolfgang Nägele, and José Martret for venues including the Staatsoper Unter den Linden Berlin, Teatro di San Carlo Naples, Théâtre de la Bastille Paris, Gran Teatre del Liceu Barcelona, Deutsches Nationaltheater Weimar, and the Philharmonie Luxembourg.

Since 2021, Ana Cuéllar has been working as a freelance director. Her productions include the world premiere of the chamber opera *Unser Vater/Vater unser* at the Tischlerei of the Deutsche Oper Berlin, *La serva padrona* at the Teatre Principal Palma, and the music theater piece *Besame mucho* at the Neuköllner Oper Berlin. Ana Cuéllar is active in the independent scene in Berlin and has collaborated with the Berlin opera company Novoflot, with whom she also worked at the Greek National Opera Athens and the Copenhagen Opera Festival. Ana Cuéllar was a recipient of the Young Woman Opera Makers Residency at the Académie du Festival d'Aix-en-Provence from 2021-2022, where she was mentored by Katie Mitchell.

In her quest for new opera languages, she participated in the Seminario de nueva ópera in Buenos Aires, where she worked with various composers and performance artists. She is currently working on a new opera with Spanish composer Raquel Garcia-Tomás and a new Renaissance Opera Cabaret with dramaturg Giulia Fornasier, both of which will premiere in the next season in Germany and Spain.



Bernhard Reichel's repertoire spans music from 1550 to 1850, played on period instruments ranging from the Renaissance and Baroque lute to the theorbo, archlute, Baroque, and Romantic guitar. His special interest lies in the music of the late Renaissance and early Baroque, both in terms of historical performance practice and in connection with the visual arts, literature, and philosophy of that period.

As a soloist and chamber musician, he has performed throughout Europe and Asia and has contributed to numerous radio, TV, and CD recordings for broadcasters such as ORF, Deutschlandfunk Kultur, MDR, and NDR, as well as for labels like CPO, Berlin Classics, Audite, and CovielloClassics.

As a basso continuo player, he has collaborated with ensembles including Deutsche Kammerphilharmonie Bremen, Dresdner Kammerchor, Ensemble Reflektor, Bielefelder Philharmoniker, Ensemble Schirokko, Göttinger Barockorchester, Klangforum Heidelberg, la festa musicale, Elbipolis Barockorchester, Cantus Thuringia, under conductors such as Alessandro Quarta, Alfredo Bernardini, and Rinaldo Alessandrini. He has been involved in numerous opera productions at venues including the Staatsoper Hannover, Landestheater Kiel, and Theater für Niedersachsen in Hildesheim.

He has performed at festivals and for organizers such as Beethovenfest Bonn, Musikfestspiele Potsdam Sanssouci, Styriarte Graz, Festival Oude Muziek Utrecht, Musica Antiqua Bruges, Residenzwoche München, Wittenberger Renaissance Musikfestival, the Telemann Societies in Magdeburg and Frankfurt, the Händel House in Halle, and many more.

As a lecturer, he has given courses at the University of the Arts Bremen, the Folkshögskola in Framnäs, Sweden, and the Monteverdi Madrigal Week 2024 in Venice, alongside Emma Kirkby.

Additional Cast:

Luca Manuel Mbiene (Drama student at the HfMT Hamburg)
Esteban Romo Salcedo (Drama student at the HfMT Hamburg)
Loreley Rivers (known from the TV series "Drag Race Germany")
Franziska Steinhaus (freelance actress)

Mechthild Karkow (Professor of Baroque Violin at the HfK Bremen)
Rebecca Raimondi (Lecturer for Baroque Violin at the HfMDK Frankfurt)
Amy Shen (freelance Baroque violist)
Alexander von Heißen (Professor of Harpsichord at the HMT Leipzig)

Erika Tandiono, Cornelia Fahrion, Mirko Ludwig, Manuel Warwitz
(freelance singers in the field of Early Music, international concert activity)



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