

Collegium Marianum

Jana Semerádová – artistic director



Maddalena ai piedi di Cristo

Oratorio by Antonio Caldara



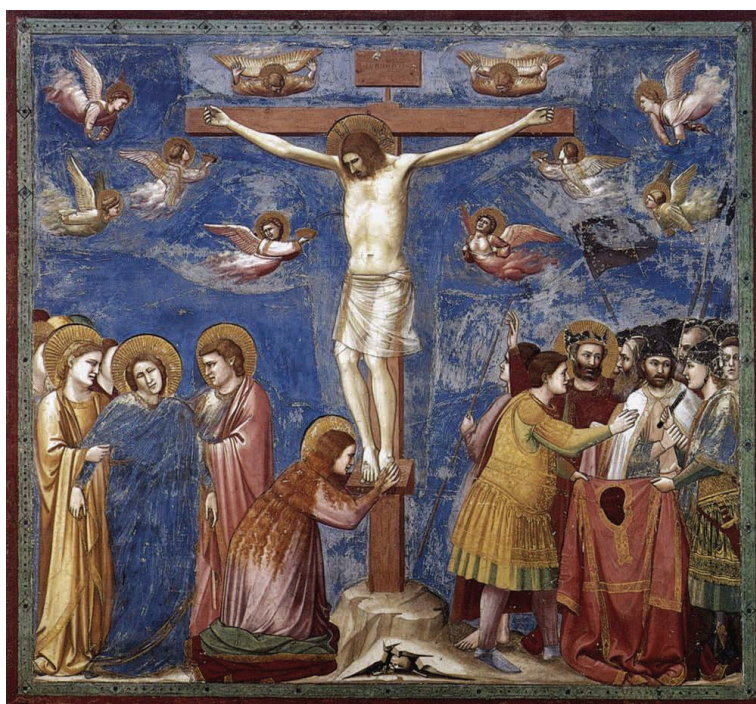
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The oratorio as a musical form emerged toward the end of the seventeenth century as a kind of "spiritual exercise" encouraged by the Congregazione dell'Oratorio in Rome. The most prolific composer in this genre was Antonio Caldara (c1670-1736) with his 43 oratorios (in addition to many operas) and there are probably more that have been lost, written for patrons in his native Venice, Rome, Florence, Mantua, and Vienna.



Maddalena ai piedi di Cristo (Magdalene at the Feet of Christ) was probably written around 1700 in Rome. The tight and cohesive libretto by Lodovico Forni (also used by Bononcini in 1690) is based on *Luke 7:36-50*, with the addition of Martha from *John 11:1-2* and *12:1-4*. For dramatic purposes, Forni introduced the figures of Celestial and Earthly Love (representing good and evil) in combat for the soul of Maddalena, whose irresolution and anguish – not reflected in the sparse Biblical narrative – are movingly depicted.

The music is conventional for its time. All arias are in *da capo* form, some small-scale and intimate and scored for *continuo* only, others expanded and using larger orchestral forces, more flamboyant and operatic in nature. There are only three concerted arias, all duets for Earthly and Celestial Love, and relationships among the characters are explored only in the recitatives, with the arias reflecting a variety of moods and emotions. The instrumental writing is consistently imaginative and expressive, and many of the arias, especially those of Maddalena in the course of her renunciation of worldly pleasures in favor of Jesus, are full of feeling and exceptionally beautiful. Handel probably met Caldara in Rome, and may well have learned something from him; at any rate, the comparison is not at all in Caldara's disfavor.



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5th October 2010 - première

St. Simon and Juda Church, Prague

Cast:

Hana Blažíková – Maddalena S

Heidi Maria Taubert (DE) – Marta S

David Erler (DE) – Amor Celeste A

Markéta Cukrová – Amor Terreno A

Tomáš Kořínek – Cristo T

Roman Janál – Fariseo B

Collegium Marianum

concert master – Dmitry Sinkovsky (RU)

vl. ripieni – Lenka Torgersen, Jiří Pospíchal, Simona Tydlitátová,

Magdalena Malá, Jan Hádek a Martina Štillerová

vla. – Vojtěch Semerád, Andreas Torgersen, Veronika Jíchová a Lýdie Cillerová

vlc. – Hana Fleková

theorba – Jan Krejča

fg. – Kamila Marcinkovska

cb. – Ondřej Balcar

org. – Sebastian Knebel

cemb. – Emiliano Rodolfi



The Czech soprano, **Hana Blažíková**, studied at the conservatory with Professor Jiří Kotouč, graduating in 2002. She now studies music science and philosophy at the University of Karlovy and Prague. She also plays on the harp. At present, she specializes in the interpretation of medieval, Renaissance and Baroque music. She has also taken part in interpretation courses with Poppy Holden, Peter Kooij and Monika Mauch. Hana Blažíková collaborates with various chamber ensembles, such as Sette Voci, Collegium Vocale Gent, Bach Collegium Japan, Collegium Marianum, Musica Florea, Collegium 1704, etc. She often gives concerts abroad, for example, in Germany, Italy, the Netherlands and Spain, Japan or Canada. She has appeared at many international festivals, such as the Prague Spring, Oude Muziek in Utrecht, Resonanzen in Vienna, Festival de Sablé, Festival de Saintes etc. In 2004, she sang the role of Susana in Mozart's opera *La Nozze di Figaro* at the Karlovy Vary Theater, and in the summer of 2005 she appeared as Zerlina in Mozart's *Don Giovanni* in the summer scene "Mozart Opera" at the Estates Theater. She is a member of the Tiburtina Ensemble, and the ensemble Collegium Vocale 1704.



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Born in Prague, **Markéta Cukrová** studied English at Charles University. She received her voice training within a three-year study stay at the State Conservatory in Bratislava and is now honing her skills with the pedagogue Marie Urbanová. She is a sought-after interpreter of Baroque music. She has regularly collaborated with the Czech ensembles Collegium Marianum, Musica Florea and Gabriela Demeterová's Collegium, as well as with the Swiss orchestra Musique des Lumieres and Poland's Arte dei Suonatori. She is a member of Mala Punica, a renowned ensemble focused on the music of medieval Italy. In recent years she has performed in the National Theatre's production of Monteverdi's Orfeo (2007), portraying the role of Euridice; with Collegium 1704 conducted by Václav Luks she sang Zelenka's Missa Votiva, a recording of which was released by the French label Zig-zag Territoires; and in the summer Baroque theatre project at Český Krumlov Castle she performed the role of Giunone (Caldara: La contes de'Numi). She has also given concerts comprising oratorios, chamber pieces and songs by Mozart, Haydn, Berlioz, Dvořák, Martinů and other composers. She has also collaborated with Czech Radio and Czech Television. She has performed on stages throughout Europe, in Japan, Russia, Brazil, the USA and other countries, sung at a number of festivals, for example: Festival de Música Antigua in Spain, Prague Spring, Dresdner Musikfestspiele, Toujours Mozart, Resonanzen Festival in Vienna, Tropical Baroque, Schleswig-Holstein Festival, Festival de la Chaise-Dieu, Festival de Musique Ancienne de Ribeaupville and Festival de Sablé in France, Biennale Alte Musik Berlin, December Nights in Moscow.



The German counter-tenor, **David Erler**, received a comprehensive musical education at the Clara-Wieck-Gymnasium Zwickau, graduating in 1999. After first singing lessons with Katrin Kapplusch he studied as a scholarship holder of the Hanns Seidel Foundation Munich until 2006 singing with Maria Jonas and Marek Rzepka at the Musikhochschule in Leipzig. In addition, he attended masterclasses with Andreas Scholl, Marius van Altena and the King's Singers. As a soloist, David Erler works with Roland Wilson, Thomaskantor Georg Christoph Biller, Hans-Christoph Rademann, Matthias Jung, Klaus Eichhorn, the Lautten Compagny Berlin, Barockorchester L'arpa festante, the Cappella Sagittariana conducted by Norbert Schuster, the Capella Fidicina, the Batzdorfer Hofkapelle, the Capella de la Torre, Sette Voci directed by Peter Kooy and others, and has an experience in ensemble singing as a long-time member of the Calmus Ensemble Leipzig and the Dresdner Kammerchor. David Erler's solo repertoire includes oratorios, cantatas, Lieder and opera roles, from the Renaissance to contemporary. His engagements have taken him throughout Germany and to other European countries as well as prestigious festivals (Dresdner Musikfestspiele, Bachfest Leipzig, Schleswig-Holstein-Musikfestival, MDR Musiksommer, Händelfestspiele Halle, Gustav Mahler Musikwochen Toblach). A regular co-operation linking him together with the ensemble "The Sound and the Fury", led by Thomas E. Bauer, as singer of John Potter, Richard Wistreich or Colin Mason for a number of ORF broadcasts (paradise regained). Numerous CD and radio productions in Germany and abroad also document his artistic work.



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The German soprano **Heidi Maria Taubert** was born in Dresden and received her first musical training in the Girls Choir "Schloß Albrechtsberg" and at the Conservatory "Heinrich Schütz" in Dresden. She studied with Ilse Hahn and Christiane Junghanns at the Academy of Music "Carl Maria von Weber" Dresden. During this time she was a member of the "Sächsisches Vocalensemble" (Matthias Jung) and the "Dresdner Kammerchor" (Hans-Christoph Rade- mann), where she got first solistic tasks. This was followed by studies in Historical singing with Marek Rzepka at the Academy of Music "Felix Mendelssohn Bar- toldy" Leipzig. Important impulses she also got from masterclasses with Richard Wistreich and Monika Mauch (Innsbruck) as well as courses in historical perfor- mance practice with Maurice van Lieshout and courses in baroque gestics with Sharon Weller (Basel). Solo participations in festivals such as the "Dresdner Mu- sikfestspiele", the "Händelfestspiele Halle", the "Bachtage Potsdam", the "Heinrich-Schütz-Fest Dresden" and the Festival of Early Music "Güldener Herbst" and the collaboration with ensembles as the "Lautten Compagney Ber- lin", the "Sächsisches Vocalensemble", the "Cappella Sagittariana Dresden", "Cantus and Capella Thuringia" and the "Telemann Collegium Michaelstein" show her interest in the performance of Early Music. Moreover, she performs with the Cantor of the Frauenkirche Dresden Matthias Grünert in church servi- ces and concerts and as a concert soloist with choirs and orchestras all over Ger- many. On the opera stage, the young singer has been successful as Clori in the chamber opera "Clori e Fileno" by Georg Friedrich Handel, directed by Barbara Hoene. 2007 followed the title role in Vivaldi's opera "Mio povero cor" at the Festival of Early Music "Güldener Herbst" '. In 2009 and 2010 she sang the part of Atalanta in Handel's "Xerxes" at the "Händelfestspiele Halle" as well as in Bay- reuth ("Bayreuther Barock"), Hanover, Schweinfurt and Warsaw (PL).



Flautist Jana Semerádová is a graduate of the Prague Conservatoire, the Philoso- phy Faculty of Charles University and the Royal Conservatoire in the Hague, Ne- therlands (Class of Wilbert Hazelzet). In 2003 she was awarded third prize in the Historic Woodwind Section of the International Telemann-Wettbewerb Compe- tition in Magdeburg and in the same year received the title of laureat in the pre- stigious 16. Grosser Förderpreiswettbewerb in Munich. Jana Semerádová is artistic director of the Collegium Marianum Ensemble and programme director of the concert cycle "Baroque Soirées" and the international festival "Summer Festivi- ties of Early Music". She is engaged in intensive research both at home and abroad and in the study of baroque gesture, declamation and dance. She has made numerous recordings for various labels (Supraphon, Pan Classics, Kammer Ton, K617 etc.). She also regularly records for Czech television and radio. As a soloist she has performed on prominent European concert platforms (Tage Alter Musik Regensburg, Bachfest Leipzig, Mozartfest, Centre de Musique Baroque de Ver- sailles, Pražské jaro, Europamusicale, Vantaa Barokki, Festival de Sablé, Konzer- thaus in Vienna and Berlin, Palau de Música Barcelona) and regularly appears with the Batzdorfer Hofkapelle, Akademie für Alte Musik Berlin, Ensemble Cristo- fori, Ars Antiqua Austria, modern_times1800 and Wroclawska orchiestra baro- kowa. She teaches transverse flute at Prague's Charles University and leads inter- pretation workshops.



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Since it was founded in 1997, the Prague ensemble *Collegium Marianum* has focused on revitalising the music of the seventeenth and eighteenth centuries. One of the few professional companies specialising in this field in the Czech Republic, it not only gives concerts of works in particular by composers who were born or active in central Europe, but also regularly performs unique musical drama and dance productions. Several modern day world premieres are presented each year. The ensemble has collaborated with renowned European directors, choreographers, conductors and soloists such as: Andrew Parrott, Simon Standage, Chiara Banchini, Benjamin Lazar, Jean-Denis Monory, Peter Kooij, Peter van Heyghen and Sigrid T'Hooft. Since 1999 the company has been under the artistic leadership of flautist Jana Semerádová, whose active research together with her study of baroque gesture, declamation and dance, has enabled her to gradually broaden the profile of the *Collegium Marianum* ensemble and present operas and intermezza in the authentic surroundings of Czech baroque theatres. The *Collegium Marianum* ensemble has received critical acclaim both at home and abroad. It regularly performs at music festivals and on prestigious podia both in the Czech Republic and elsewhere in Europe, for example Tage Alter Musik Regensburg, Vantaan Barokki, Bachfest Leipzig, Mozartfest, Pražské jaro, Festival de Sablé, Concentus Moraviae, Mitte Europa, Bolzano Festival Bozen, Uckermärkische Musikwochen, Košická hudobná jar. The orchestra's recordings include *J. H. Albicastro's Concerti, Op. 7* (Pan Classics), which was recorded in association with Collegium 1704 and was favourably reviewed in the international music press (Diapason, Repertoire, Concerto, Fonoforum) and the two part anthology *Music of Baroque Prague I* (2003) and *Music of Baroque Prague II* (2005). Collegium Marianum also cooperates with Czech Radio and Czech Television.

In January 2010 Collegium Marianum has been awarded for the credits of quality and for the general propagation of Czech music by the Czech Music Council – the Czech section of non-governmental organization the Council International of Music UNESCO.

A selection of the ensemble's projects 1999 – 2008:

- 1999 opera *Scylla et Glaucus* J.-M. Leclair, Ballroom of the Prague Castle - Czech premiere
Conductor: Simona Standage (UK)
- 2000 opera *Scylla et Glaucus* J.-M. Leclair, Peter Dvorský Festival, Jaroměřice nad Rokytanou, Conductor: Peter van Heyghen (B), choreographer: Dorotheé Wortelboer (B)
Magnificat J. S. Bach, Moravian Autumn Festival, Cathedral of St. Peter and St. Paul, Brno, Conductor: Peter van Heyghen (B)
oratorium A. Caldara *Maddalena ai piedi di Christo*, Cycle of Early Music FOK, Prague, Artistic director: Chiara Banchini (CH)
- 2001 staged version of J. H. Schmelzer's serenade *Hercules und Onfale*, Summer Festivities of Early Music, Prague, Director and choreographer: Sigrid T'Hooft (BE)
Modern day premieres of the sacred works of A. Lotti a J.D. Zelenka, Cycle of Early Music FOK, Prague, Conductor: Andrew Parrott (UK)
- 2002 serenade *Hercules und Onfale*, closing performance of the Brežice International Music Festival (Slovenia)
- 2003 music and dance performance *Ballet for the Sun King*, Summer Festivities of Early Music, Dvořák Hall, Rudolfinum, Prague – Czech premiere, Choreographer: Jean-Marc Piquemal (F)





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- A. Vivaldi's serenade *La Senna festeggiante*, opening concert of the Uckermärkische Musikwochen festival, Germany - modern day premiere, broadcast live by German and foreign radio stations as part of the *European Broadcasting Union.*, Soloists: Simona Houđa-Šaturová (CZ), Marek Rzepka (PL) a Markus Forster (A)
- 2004 sacred works by J. S. Bach a J. D. Zelenka, Summer Festivities of Early Music, Dvořák Hall, Rudolfinum, Prague, Sólista: Peter Kooij (NL)
Ballet des nations, music and dance project in collaboration with the Ardente Sole Dance Company (PL) and music ensembles Solamente naturali (SK) and Aura Musicale (HU), Summer Festivities of Early Music, Pod Palmovkou Theatre, Prague, performances in Poland, Hungary and Slovakia
- 2006 comic intermezzo *La Serva Padrona*, Český Krumlov International Music Festival, Baroque Castle Theatre, \director: Jean-Denis Monory (F)
concert in the Germanisches Nationalmuseum, Nuremberg, Germany, recorded and broadcast by *Bayerischen Rundfunk*
- 2007 debut of the ensemble at the International Prague Spring Music Festival, Church of St. Simon and St. Judas, Prague, Soloists: Xenia Löffler (DE), Ludmila Darjanin-Peterková
baroque opera *La Contesa de' Numi* (Spor Bohů) by A. Caldara, Český Krumlov International Music Festival, Baroque Castle Theatre, Director: Laurent Alain Charoy (F), choreographer: Andrea Miltner (UK)
- 2008 performance *The Travel Diaries of a Dancing Master*, Summer Festivities of Early Music, Prague, Director: Jean-Denis Monory (F), choreographer: Gudrun Skamletz (A)
concerts of A. Vivaldi, opening concert of the Vaanta International Festival, Finland
Guest: Luigi de Fillipi (IT) – violin
G. F. Händel's opera *Tolomeo* in the Teatro Arriaga, Bilbao, Spain
Conductor: Carlos Arragón (ESP)
- 2009 Music of the Prague Cathedral, Summer Festivities of Early Music, Prague
Countenor: Damien Guillon, concert master Cecilia Bernardini,
Music of the Prague Cathedral, Festival de Sablé (F)
Director: Jana Semerádová



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