

IO AMO, IO ARDO, IO MORO

Concert with optional lecture

Giovanni Girolamo Kapsperger (1759-1651) spent his his life in Venice, Augsburg, Naples and Rome. He befriended poets, intellectuals and patrons: at the peak of his career his radically modern compositions formed an important part of the monumental cultural program



Natura morta with music by Kapsperger (S'io sospiro)
G.B. Natali (1630-1696), private collection.



of pope Urbano VIII Barberini and his family. We meet the elite of this time in Kapsperger's biography – he was particularly close to the circles around Galileo Galilei: during the months after Galileo's condemnation and the following upheaval at the Papal court it gets quiet around the *Tedesco della tiorba*. Spectacular material from newly discovered letters about a young castrato, Kapsperger's pupil for some months (1647–48), shows the man behind his music — even if a difficult character: as *a uomo eminentissimo, ma assai fantastico* (a most eminent, but rather extravagant man).

An optional lecture by Anne Marie Dragosits could present this wealth of new biographical information, contained in her new monography of the composer (LIM, Lucca, autumn 2025).

Our concert programme shows Kapsperger's versatility in vocal and instrumental styles and genres, presenting his song-like *villanelle* and highly virtuosistic and ornamented monodies – celebrating *amor profano* as well as *amor sacro*, as common in Rome in the 17th century.

Instrumental toccatas, dances and variation works, often played by theorbo and harpsichord accompanying each other, evoke an evening in 1613, when Kapsperger and Frescobaldi played a duo concert for a German princebishop in Rome.

Programme

Giovanni Girolamo Kapsperger (1579-1651)

Aurilla mia

Augellin

Toccata I

Tra queste di terror cieche foreste

Io amo, io ardo, io moro

In maledicum

Passacaglia

O Jesu mi dulcissime

E che pensi o mio core

Girolamo Frescobaldi (1583-1643)

Gagliarda seconda

Giovanni Girolamo Kapsperger

Io parto

Ite sospiri miei



G.G. Kapsperger, *Libro primo di Villanelle*, Frontispiz, Roma, 1610



Ulrike Hofbauer, Photo: Anna Yurienen Gallego



Niels Pfeffer, Photo: Marc Weber

Girolamo Frescobaldi

Partite sopra passagagli

Giovanni Girolamo Kapsperger

Mentre vaga Angioletta

Gagliarda (*Variations by Kapsperger on a*

Gagliarda by his stepbrother Giacomo

Antonio Pfender in the Modena manuscript)

Giovanni Girolamo Kapsperger

Chi spera sol' nel mondo

Accademia degli Stravaganti

Ulrike Hofbauer, soprano

Niels Pfeffer, theorbo & baroque guitar

Anne Marie Dragosits, harpsichord

Accademia degli Stravaganti

In the 17th century, the term *Accademia* not only referred to larger and well-organized associations of artists, scholars or intellectuals who intensively pursued a common goal, but also to more informal meetings of like-minded people who shared their passions and hobbies.

The *Accademia degli Stravaganti*, founded by Anne Marie Dragosits, wants to do both - we want to delve deep into the background of the music played through research and artistic exploration and live out musical passions as like-minded people. The flexible formation offers exciting programmes that portray musicians of the Baroque era, open up previously unheard repertoire and place the familiar in new contexts.

The *Stravaganti*'s first projects are exemplary of this.

“Lucia”, a programme about the Frescobaldi pupil and singer Lucia Coppa Rivani, her patron Marchese Filippo Niccolini and his *Accademia*, was released with the label Albus in 2022: In a trio line-up with Ulrike Hofbauer, David Bergmüller and Anne Marie Dragosits, the *Stravaganti* play music by Frescobaldi, Kapsperger, Marazzoli, Carissimi and Caproli.

Our programme around Antonia Padoani Bembo was launched at the Innsbrucker Festwochen der Alten Musik in 2023, this time with a larger cast: with Ulrike Hofbauer, the violinists Leila Schayegh and Rahel Wittling and a continuo group with Julian Behr, Jonathan Pesek and Anne Marie Dragosits.

In January 2025 the *Accademia* presented a Renaissance-programme, “Gemalte Musik – das musikalische Umfeld der Familie Tintoretto” at the Festival Resonanzen in Vienna: with Maria Ladurner, Christine Gnigler and Anne Marie Dragosits.

In 2025 and 2026 the group's projects are revolving around Giovanni Girolamo Kapsperger: with our trio- programme and, with 6 singers, harpsichord and theorbo, his exciting five-part madrigals with continuo from 1609.

Anne Marie Dragosits studied harpsichord with Wolfgang Glüxam at the Universität für Musik und Darstellende Kunst in Vienna and with Ton Koopman and Tini Mathot at the Royal Conservatory, The Hague. She was teaching Basso continuo at the Haute école de musique Genève (2021-24) and is professor of harpsichord at the Anton Bruckner Privatuniversität Linz since 2016.

She regularly performs as a soloist and is a sought-after continuo player, appearing throughout Europe with chamber music formations such as *vivante*, *Barocksolisten München*, *l’Arcadia, musica*

alchemica and her newly founded group *Accademia degli Stravaganti*, as well as with orchestras such as *barucco*, *l'Orfeo Barockorchester* or *Camerata Salzburg*.

In 2022 she was awarded the Jakob Stainer-award from her native Tyrol.

In addition to her rich discography with ensembles and orchestras, her passionate engagement with historical harpsichords is documented by her solo CD-recordings: on original instruments by Christian Zell, Pierre Taskin, Giovanni Battista Giusti, Girolamo de Zentis and others. Her next CD, a French programme interpreting Choderlos de Laclos' *Les liaisons dangereuses* with harpsichord pieces recorded on a Christian Kroll from 1770, will appear in spring 2025 with L'Encelade.

In December 2012, she finished her artistic PhD on Giovanni Girolamo Kapsperger and his vocal music in the docARTES programme in Belgium/Holland. In 2020 her biography of the composer was published with LIM (Lucca) in German. In autumn 2025 an English version of the book will follow with the same editor, presenting a wealth of new biographical findings.

www.dragosits.org

Ulrike Hofbauer, born in Bavaria, is internationally active as a Baroque and Early Music singer. Her most influential teachers include Sabine Schütz, Evelyn Tubb and Anthony Rooley. In addition to her career as a soloist and teacher, Ulrike also leads and develops her own projects with ensembles *savādi...*, and *&cetera*. Her discography includes more than 50 CDs and DVDs, one of her latest CDs being "Lucia" (Albus – fair editions) with the *Accademia degli Stravaganti*.

Previously, Ulrike taught Baroque singing at the Early Music Institute of the Mozarteum University in Salzburg and at the Conservatoire and Académie Supérieure de Musique in Strasbourg. Since 2019 she has been a professor of Baroque singing at Schola Cantorum Basiliensis. Ulrike is also regularly invited to give international master classes throughout Europe.

Ulrike enjoys exploring new and unusual repertoires from different epochs and styles. Ulrike is particularly interested in the music of the 17th and early 18th centuries as well as ornamentation and the "recitar cantando" style.

Next to music, Ulrike works on discovering the secret to the perfect espresso. She enjoys cycling, nature, swimming, and – last, but not least – books, books, books!

www.ulrikehofbauer.com

Niels Pfeffer studied basso continuo, harpsichord, guitar, and lute in Stuttgart, Freiburg, The Hague, and Basel. He feels at home with almost everything that is plucked or has keys. Influential teachers for him included Johannes Monno, Jörg Halubek, Robert Hill, Zoran Dukic, Jörg-Andreas Bötticher, and Julian Behr.

He teaches the theorbo at the Stuttgart University of Music and accompanies on the harpsichord and lute. He also has an assignment for accompaniment on these instruments at the Schola Cantorum Basiliensis. In addition, he works as an academic staff member at the University of Tübingen.

With his instruments, he has played with numerous orchestras and festivals, including the Nordic Baroque Orchestra, Rotterdam Philharmonic Orchestra, Capricornus Consort Basel, La Cetra, and the Bach Foundation St. Gallen. With the ensemble "La Visione", he recorded all of Georg Philipp Telemann's "Essercizii Musici" on 4 CDs. In 2019, he won third place at the first international competition for Continuo and Partimento in Katowice.

Niels Pfeffer has made television and radio recordings, concerts, and masterclasses in countries such as Estonia, Lebanon, Armenia, and Mexico. During his studies, he was supported by a Germany Scholarship and an Excellence Scholarship from the Royal Conservatory of The Hague.