

Over de musicus en het programma

Luitist **Earl Christy** is geboren in de Verenigde Staten. Hij studeerde bij Edward Martin en Nigel North aan de Universiteit van Indiana in Milaan bij Paul Beier en in Den Haag bij Toyohiko Satoh, aan het Koninklijk Conservatorium, waar hij zijn Bachelor- en Master diploma behaalde. Earl Christy is vooral actief in het herontdekken van lang verwaarloosde muziek voor de barokluit. Als solist trad hij op in verschillende landen van Europa en Noord Amerika. Ook op Festivals, zoals het Oude Muziek Festival te Utrecht. Ook als componist voor zijn instrument, is Christy actief. Zijn CD "Neue Lautenfrüchte", werd door de internationale pers enthousiast ontvangen. Hij woont momenteel in Nederland.

During the early 17th century a new generation of French lutenists developed a new musical language unique to the lute. Breaking with the vocal models and linear construction of renaissance music, this first generation of lutenists (Mezangeau, Gaultier, Dufault, Bouvier..) adopted a purely instrumental style of broken harmonies and ringing melodic lines based on European dances and adapted the tuning of the lute to best express it. This style called the *stile brisé* became increasingly influential in foreign musical centers as French musicians traveled throughout Europe.

Esias Ruesner was the lutenist at the court in Brandenburg in the middle of the 17th century. His two lute books (*Delitiae Testudinis*—1667 and *Neue Lautenfrüchte*—1676) are the first published examples of the adoption of the *stile brisé* outside of France. The **Suite in D Major** illustrates the decisive influence the new French style had in Germany. The standard dances (allemand, courant, saraband, gigue), so common in the French music of Dubut and Gaultier, appear in a clearly delineated order, with the gavotte and passacaglia helping to expand and vary the sequence. Aspects of the *stile brisé* are clearly evident, but the clear differentiation of treble and bass marks a particularly Germanic development.

The **Suite in B Minor** (2011) reflects my current ambition to understand the whole of the lutenists art. Modern day attitudes of Early Music tends to view performance in a solely historical sense. But the object of most Baroque musicians was not only to be able to perform but also to compose as well. Long before printed music became easily available, most musicians were obliged to compose their own music. The B Minor Suite is a result of my thorough study and interest in the lute music of late 17th century Germany, such as the music of Reusner. The short, dance like movements are alternated with the more languid allemande, saraband and passacaglia. Aspects of the *stile brisé* are combined with the more linear aspects of the German music of the period.

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Eerstvolgende pauzeconcert 20 april: Lilia Slavny, viool en Cvetanka Sozovska, orgel

Programma pauzeconcert

Woensdag 6 april 2011 12.45 - 13.15 uur

Uitvoerende: **Earl Christy**, barokluit

Neue Lauten-Früchte

Nieuwe Muziek in de Oude Stijl
en
Oude Muziek in de Nieuwe Stijl

Earl Christy

Suite in B-Klein (2011)
-Prelude
-Allemande
-Courant
-Gavotte
-Saraband
-Menuet
-Gigue
-Passacaglia

Esias Ruesner

Suite in D Groot (1676)
-Allemande
-Courant
-Saraband
-Gavotte
-Gigue
-Passacaglia

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Om de traditie van de pauzeconcerten voort te kunnen zetten, stellen we uw bijdrage (richtbedrag € 3,50 p.p.) op prijs. Hiervoor staat een bus bij de uitgang.