

Songs of Love, Loss and Devotion

"Music is the literature of the heart; it commences where speech ends."

Alphonse de Lamartine

Music has been, in the long, murmuring flow of tide and time, a way in which we express that what is felt but to which words alone give scant meaning. From the first psalms of David until the protest songs of today, words and harmony have combined to give hope, vent anger, express our deepest emotions and record the thoughts of time. In the 16th and 17th centuries, after the awakening of unhindered thought through the Renaissance, music and song became much more personal. This new dawn ushered in a great flowering of prose and music which shone a light on aspects of human existence which had for many years been repressed or marginalized. Poetic subjects like love and loss, which had been in use among the highest classes of society in the Middle Ages, came to the fore in all of music. These new strands of expression intertwined with the existing ideas of unwavering devotion to form some of the most powerful and true music of the age.

Our program "Songs of Love, Loss and Devotion" brings together the many disparate means of personal expression which were cultivated during the 16th and 17th centuries. From the desolate anguish of Barbara Strozzi's *Che si può fare* to the vibrant amorousness of Tarquinio Merula's *Aria sopra la ciaccona*, the vast range of emotions which blossomed in the nourishing light of the Renaissance are harmoniously woven together. The idea of personal suffering as a way to redemption, so forcefully brought to the fore by the Reformation, are clearly woven into the English lute songs of John Dowland. The French preoccupation with amorous love are seen in striking relief in the *airs de cour* of François Richard. The veneration of the earliest texts of devotion in the Psalms of David are given a new and serene fluidity in the settings of Nicolas Vallet. And the myriad expressions of despair, rapturous grief and enveloping love shine through in the songs of Claudio Monteverdi, Giovanni Battista Alveri and Giacomo Carissimi. By combining these disparate threads of 17th century perspectives on the melding of faith and emotion, our program offers a peek into the glory which flowered in the humanistic glow of the Renaissance.

Trio Picolit

Tineke Roseboom – Soprano

Earl Christy – Lute/Theorbo

Mattia Corso – Violone

1. Acheronte errini horribili – Giovanni Battista Alveri (1665-1719)
2. Lamento della Ninfa – Claudio Monteverdi (1567-1643)
3. Aria sopra la ciecona – Tarquino Merula (1595-1665)
4. Amor Costate – Maurizio Cazzati (1616-1678)
5. E bello l'ardire – Giacomo Carissimi (1605-1674)
6. Che si può fare – Barbara Strozzi (1619-1677)
7. Go crystal tears – John Dowland (1563- 1626)
8. Unquiet thoughts – John Dowland
9. Amarillis je vay mourir – François Richard (1585-1650)
10. Come again – John Dowland
11. Ma bergière – Michel Lambert (1610-1696)
12. A toi mon Dieu – Nicolas Vallet (1583-1645)
13. Al suon di cornamusa – Simone Verovia (1575- 1607)
14. Canzonetta spiritual sopra alla nanna – Tarquino Merula (1595-1665)
15. Così mi disprezzate – Giralomo Frescobaldi (1583-1643)

Trio Picolit is a chamber ensemble founded in 2020 in the Netherlands by passionate and professional musicians: Tineke Roseboom (soprano), Mattia Corso (violone) and Earl Christy (theorbo).

The Trio's repertoire is drawn primarily from the music composed in Europe during the 17th and 18th centuries. Concerts, which illustrate historical, cultural and theological subjects, include music by iconic composers such as Johann Sebastian Bach and Claudio Monteverdi as well as lesser-known composers such as Tarquinio Merula and Nicolas Vallet.

Trio Picolit seeks to communicate the spirit of the Renaissance and Baroque eras by striving for excellence in performance and programming. Its members have been trained at the finest music conservatories in the Netherlands and all have a special interest in the performance practices of early music. In order to achieve their vivid and genuine interpretations, the musicians play on authentic instruments from the era. Moreover, they make unorthodox programmes and, rather than be beholden to early music dogma, reimagine repertoire in the style of Trio Picolit, daring to innovate with sound while preserving and paying tribute to the early music tradition.

'Picolit' alludes to a tiny, delicate wine variety from the northeast of Italy, which has had a worldwide reputation since the 18th century when it was served to the clergy and in royal courts from Great Britain to the Russian Empire. Picolit plays on the idea that a great musical experience should feel like a sweet, fabulous wine, and they aim to offer their audiences a taste of the rich and colorful flavors of the early music.

Tineke Roseboom, soprano



Tineke Roseboom studied at ArtEZ Conservatorium in Arnhem under Harry van Berne. Having obtained an international scholarship, Tineke is currently being coached by Xenia Meijer and Gary Coward (London).

On account of her enormous interest in different musical genres, Tineke has a very extensive repertoire. She is a much sought-after soloist for cantatas and oratorios, and she radiates enthusiasm during musical arrangements which have been especially composed for her. Tineke sings with professional chamber choirs such as ChorWerk Ruhr (Germany), Zürcher Sing-Akademie (Switzerland) and Orpheus Vokalensemble (Germany).

As a studio singer, Tineke sings primarily game and film music for different composers. Amongst others, she sings for Hollywood Scoring and for composers such as Anne-Kathrin Dern and Klaus Badelt. She also loves performing with her 1920s salon orchestra "Mrs Rose".

In 2016, Tineke presented her first solo CD "El Rosicler". The CD contains works from G.F. Händel and his Spanish contemporaries. In 2017, she won the Ede Culture Award as well as the Gelderse Woman in the Media Award.

Earl Christy, Lute/Theorbo



Earl Christy studied lute with, among others, Toyohiko Satoh, Nigel North and Paul Beier, and gives concerts in Europe and the United States.

He is a specialist in Renaissance and Baroque music. He has conducted extensive research in archives and libraries across Europe and has published many “forgotten” aspects of the lute.

He is in great demand as a continuo player and teacher. As a composer, he explores the technical limits of the lute within the context of the musical language of the 18th century. His works can be heard on the CD “Neue Lautenfrüchte”.

Mattia Corso, Violone

Mattia Corso studied double bass at the Venice Conservatory and early music at the



Amsterdam Conservatory, where he specialised in violone and viennese bass under Margaret Urquhart’s tutorship.

Mattia is a multi-faceted musician, singer, songwriter and producer whose interest spans centuries and genres. He is the founder and lead singer of pop band Karma J, with which he released two albums and toured extensively in Italy and China. Between 2012 and 2014, he composed and produced electronic music for Elena Tagliapietra, one of Venice’s most renowned contemporary visual artists. Known for his expressive personality and the passion he emanates, Mattia has been heard playing violone and double bass with modern and baroque orchestras on stages all over Europe since 2007, particularly in Italy, Germany and the Netherlands. He has shared the stage, among others, with Stefano Montanari, Anton Martynov, Lisa Jacobs, Andrea Marcon, Henk van Zonneveld and José Maria Sciutto.

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