

AFRICAN RENAISSANCE ENSEMBLE |

presents

THEATRE
ON ■ THE
SQUARE

Madness, Mischief, & Mistresses

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The Theatre on the Square

22 March 2024

Anon.

(Italy, 14th Century)

Saltarello

John Dowland

(England, 1563 - 1626)

Can she Excuse my Wrongs?

Diego Ortiz

(Spain, 1510 - 1570)

Recercada Segunda

Henry Purcell

(England, 1659 - 1695)

Ah How Happy are We? (from The Indian Queen)

Salomone Rossi

(Italy, 1570 - 1630)

Sonata a` 6

Cor Mio deh non languire

Jean-Baptiste Lully

(France, 1632 - 1687)

Excerpts from *Le Bourgeois Gentilhomme*:

Overture, Chaconne des Scaramouche

La Cérémonie des Turcs

Adam H. Golding - Musical director, recorders, tenor voice,

Hilton Anspach - Contrabass, **Isabella Bonnet** - Baroque violin and viola

Dillon Davie - Theorbo, Baroque guitar, **Andrew Gould** - Baritone voice,

Doron Kanar - Baritone voice, **Glynnis Kanar** - Soprano voice, **Caren Kleynhans** - recorders,

Esther Lategan - Contralto voice, **Leigh Nudelman** - Soprano voice

Margot Smythe - Baroque cello, **Ute Smythe** - Baroque violin, **Tanya Spiller** - Baroque violin,

Juretha Swanepoel - Baroque viola

and the esteemed **John Reid Coulter** - Virginal, recorders and crumhorns

We're not classical!

The African Renaissance Ensemble is a group of South African musicians, striving to infect South Africans with our love for early music.

Our goal is to bring this exquisite, little known and seldom performed music to modern audiences.

Madness, Mischief, & Mistresses

The music of the Renaissance and Baroque explores many themes; two that appear regularly are those of **love** and **madness**. The themes are then often combined, addressing the **folly of love**.

This programme presents an extravaganza of some of the more outrageous expressions of love and madness through a selection of delightfully entertaining works from the 17th century. We begin with **Dowland's** *Can She Excuse my Wrongs* where a man questions whether his love can forgive his wrongs and follies (read cheating. a lot.) He expresses anguish and hopelessness in his yearning for understanding and forgiveness (although he doesn't actually show remorse!).

In **Purcell's** *Ah How Happy Are We*, the spirits look down on a love quadrangle gone wrong and sing in delight "how happy are we, of human passion free".

Guarini's poem, *Cor Mio deh Languire* (My heart doeth Languish) is one of the most beautiful expressions of love and loss and **Rossi's** musical setting captures the torment and pain of lost love exquisitely.

The programme culminates with an excerpt from the **Lully/Moliere** collaboration *Le Bourgeois Gentilhomme*, where a wealthy merchant's love for power and acceptance causes him to put this before his daughter's happiness. To achieve this, he adopts a persona as an Ottoman noble resulting in one of the most bizarre and entertaining scenes in musical history.

The programme is interspersed with exquisite and unusual interludes and we might even treat you with a taster of our upcoming May programme!

Please visit our website, www.earlymusic.co.za for more information!