A F R I C A N R E N A I S S A N C E E N S E M B L E | 🧉

PRESENTS

Musica Mantovana The Birth of the Baroque

The Mantuan court of Vincenzo I Gonzaga was a hub of artists, astronomers, and musicians. Among these was the great **Claudio Monteverdi**, composer of some of the first operas and a transitional figure from the Renaissance into the Baroque. Join us for a concert showcasing sections from his 1607 opera, along with music by Monteverdi's Mantuan colleagues **Salomone Rossi** and **Lodovico Grossi da Viadana**, in anticipation of our upcoming collaboration with **William Kentridge** and the **Centre for the Less Good Idea**.

MANT VA.

JOHANNESBURG

7 May, 19:30 St. Francis Anglican Church, Parkview TICKETS

subject to availability R200 online; R250 at the door

Book now: earlymusic.co.za/concerts

wine or gluhwein included



A F R I C A N R E N A I S S A N C E E N S E M B L E I 🖉

We're not classical

The African Renaissance Ensemble is a group of Johannesburg based 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 in a vibrant, relevant and exciting way whilst still respecting the music and connected performance practices.



Whilst seldom performed, we believe that early is far more accessible than classical music to modern audiences. The pieces are usually short (between 1 and 10 minutes) and there is a massive variety of sound. Much of the music is light-hearted and was composed specifically for dancing or for storytelling. The music is highly emotionally evocative and varied.

The instruments that were used at the time that this music was written were very different to those in use today. Our ensemble uses a mix of period instruments, including gut string violins, period keyboards (harpsichord, virginal etc.) lutes, and winds that you have likely never seen before. Guitar and percussion also play an important role. You will hear a variety of sound that you have never experienced before!

Do not expect a symphony concert. Our performances are not the formal affairs that one expects from a symphony concert, opera or classical chamber concert and neither is the music that we perform. In fact, almost all of the music we play predates the idea of a concert! You will certainly not find our musicians performing in suit and tie, so feel free to dress however feels appropriate. We like to keep our concerts small, it is important to us that we can directly connect with our audiences. We want our audiences to feel like an active part of the event. Maestro Adam H. Golding always speaks between the musical numbers, providing context and uses the music to weave together a story including anecdotes that range from hilarious to grotesque. Concerts are usually around seventy-five minutes.

Musica Mantovana The Birth of the Baroque

In 1401, a competition was announced to design the new gate of the Florence Baptistry. Ghiberti won the competition over Brunelleschi and following in the footsteps of the great Giotto, created a brass-panelled masterpiece attempting to create the illusion of threedimensional images. Brunelleschi was shattered and left for Rome. In Rome, he spent nearly 20 years studying the then 1300-year-old Pantheon, and its concrete dome, the largest ever built. He returned to Florence and constructed the dome of the Duomo which had stood without a roof for 140 years. He also rediscovered the mathematics behind linear perspective, and as a final jab to Ghiberti, presented this to the world in the form of a drawing of the baptistry. A hole was cut through the canvas on the vanishing point and viewers stood behind the painting, looking through the hole at a mirror placed in front of the actual baptistry. In 1453, The Ottoman Turks took Constantinople, sending many scholars of ancient culture into the West. These events marked the birth of the Renaissance. The Florentine Republic was ruled by the Signoria of Florence with power being consolidated by the Medici banking family. Cosimo the Elder and Lorenzo the Magnificent understood the power of art and invested huge sums in both art and artists, including Brunelleschi and his student Donatello, Botticelli, and Michaelangelo.

By the end of the Renaissance, the Humanist movement was flourishing and a group of humanist artists, poets and scholars met regularly at the home of the Florentine Count *Giovanni di' Bardi*. They produced theatre productions, and following recently rediscovered Ancient Greek traditions, started to include music and dance into these plays. Within a couple of decades, this led to the birth of Opera.

The first composition to be considered an opera was Jacopo Peri's *Dafne* in 1579. In 1604 Monteverdi produced his first opera, *The Tempest*, however this has been lost to the mists of time. In 1607 *l'Orfeo* premiered in Mantua to critical acclaim and remains the earliest opera still performed today.

Vincenzo I Gonzaga ruled as Duke of Mantua from 1587 until his death in 1612. He was a major patron of the arts and sciences and following in Cosimo and Lorenzo di Medici, he

invested large sums to secure Mantua renown as a cultural centre. He awarded court appointments to some of the great minds of the time, including the artist Peter Paul Rubens, the poet Torquato Tasso, and the astronomer Giovanni Antonio Magini, who was also tasked with tutoring his sons. Gonzaga's fame as a patron even drew Galileo Galilei to Mantua to obtain a position, but an agreement was never reached. Mantua became home to some of the greatest composers of the day, including Wert, Viadana, Gastaldi, Rossi, and of course Monteverdi. During this time Monteverdi and Rossi worked closely together and their innovations are regularly cited as the birth of Baroque Music.





Musica Mantovana The Birth of the Baroque

Claudio Monteverdi (1567, Cremona – 1643, Venezia) I'Orfeo: excerpts from Atto Primo

Giovanni Giacomo Gastoldi (1555, Caravaggio – 1609, Gualtieri) I'Innamorato (The Lover)

Ludovico Grossi da Viadana (1560, Viadana – 1627, Mantova) La Mantovana

Claudio Monteverdi (1567, Cremona – 1643, Venezia) I'Orfeo: excerpts from Atto Secondo

Salomone Rossi (1570, Mantova – 1630, Mantova)

Elohim Hashivenu (Psalm 80: 4, 8, 20) Sonata in Dialogo Cor Mio deh non languire Barukh Haba

Claudio Monteverdi (1567, Cremona – 1643, Venezia)

Lamento della Ninfa from Madrigali Guerrieri, et Amorosi (libro ottavo) l'Orfeo: excerpts from Atto Quinto

Special thanks to guest advisors **Rosemary Nalden**, **Mandy Low**, *and* **Gabriella Broccado** for their time, advice and expertise with bowings, tonguing, ornamentation and pronunciation. Thank you to **The Buskaid Soweto String Ensemble** for the generous loan of the Theorbo and Baroque Guitar.

Thank you to **Tim Roberts** and the **St. Francis Music Festival** for hosting us at this wonderful annual event. Be sure to check out the other concerts taking place this week. Thanks to **Ruth Coggin** for your help and support in marketing The Festival.

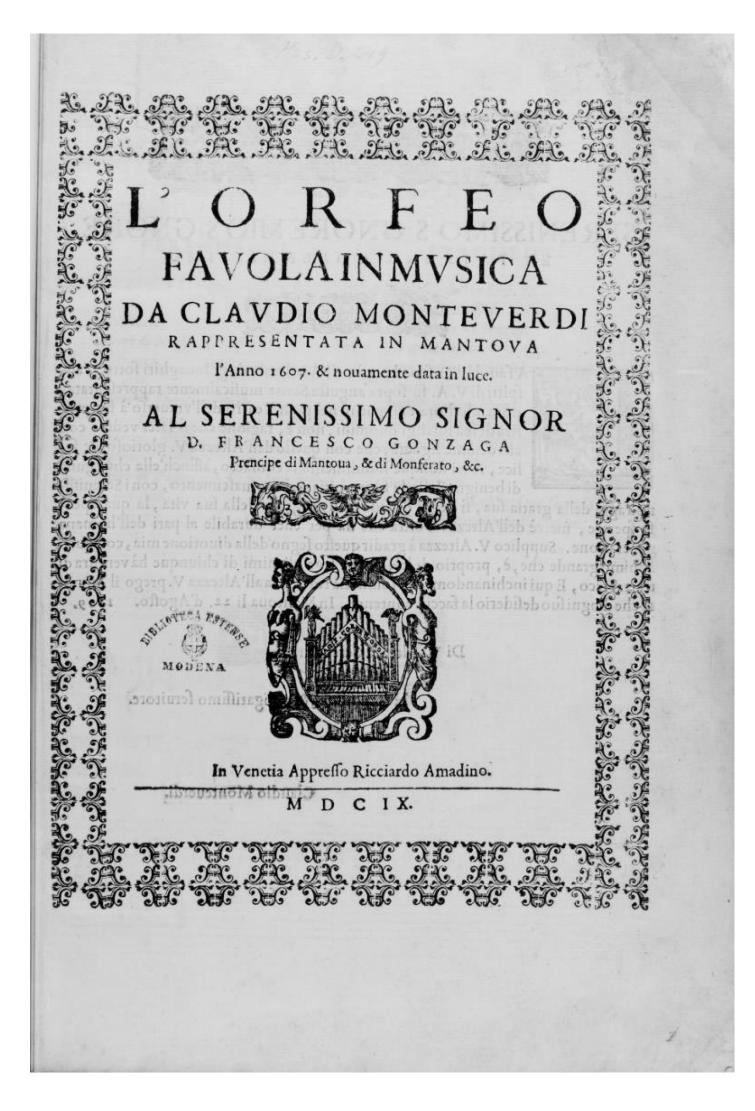


MUSICAL DIRECTION

Adam H. Golding

INSTRUMENTS

	Hilton Anspach	-	Contrabass
	Isabella Bonnet	-	Baroque viola
	Dillon Davie	-	Baroque guitar and theorbo
	Doron Kanar	-	Sackbut
	Caren Kleynhans	-	Renaissance recorders
	Caleb Lester	-	Trombone
	Hendri Liebenberg	-	Sackbut
	Handri Lootz	-	Renaissance flutes
	Bryan Moore	-	Baroque cello
	Jesse Stevens	-	Sackbut
	Tanya Spiller	-	Baroque violin
	Ute Smythe	-	Baroque violin
	John Warner	-	Baroque viola
And			
	John Reid Coulter	-	Virginal and organ
VOC	ALISTS		
	Soprano I: -	Esté	Meerkotter and Leigh Nudelman
	Soprano II: -	Glyn	nis Kanar and Esther Lategan
	Alto: -	João	Ribeiro
	Tenor: -	Adar	n H. Golding and Doron Kanar
	Bass: -	Andr	ew Gould and Jesse Stevens





PERSONAGGI.

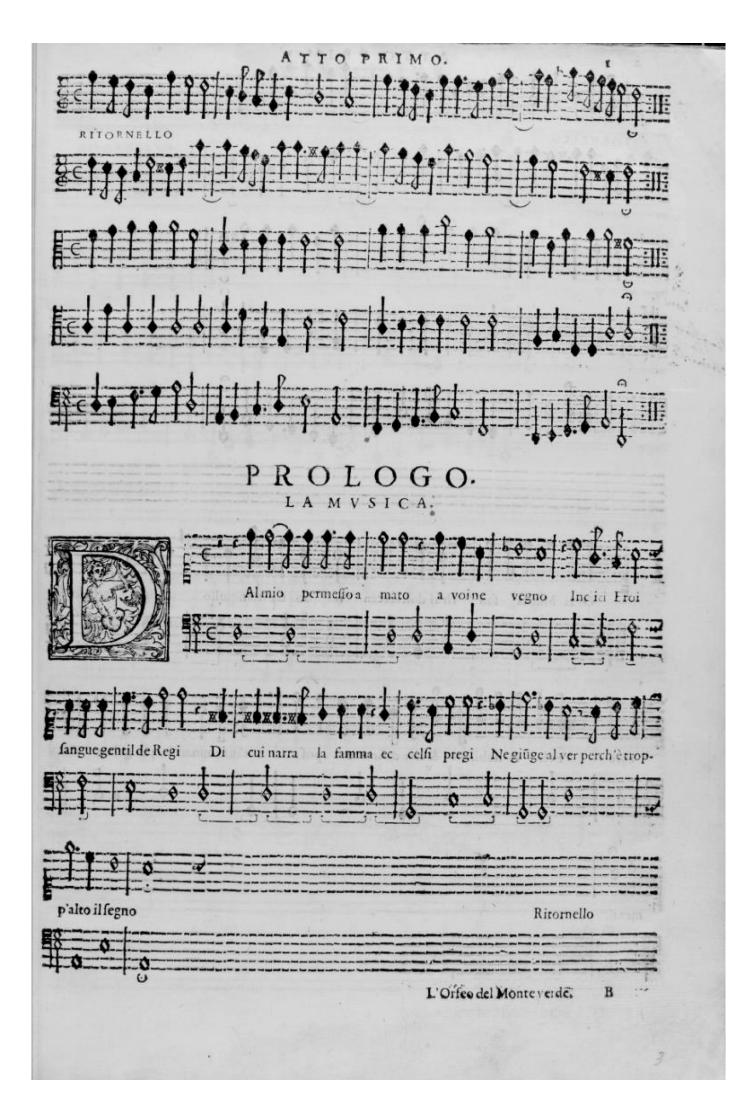
La Mufica Prologo. Orfeo. Euridice. Choro di Ninfe, e Paftori. Speranza. Caronte. Choro di Spiriti infernali. Proferpina. Plutone. Apollo. Choro de Paftori che fecero la morefca nel fine.

STROMENTI.

Duoi Grauicembani. Duoi contrabaffi de Viola. Dieci Viole da brazzo. Vn Arpa doppia. Duoi Violini piccoli alla Francefe. Duoi Chitaroni. Duoi Organi di legno. Tre baffi da gamba. Quattro Tromboni. Vn Regale. Duoi Cornetti. Vn Flautino alla Vigefima feconda. Vn Clarino con tre trombe fordine.







Claudio Monteverdi

l'Orfeo

Favola in Musica

Libretto by Alessandro Striggio, translation by Gilbert Blin

PROLOGO		
La Musica:	Music:	
Dal mio Permesso amato à voi ne vegno,	From my beloved Permessus I come to you,	
Incliti Eroi, sangue gentil de' Regi,	Glorious Heroes, noble bloodline of Rulers,	
Di cui narra la Fama eccelsi pregi,	Of whom Fame relates high praise	
Nè giunge al ver, perch'è tropp' alto il segno.	Without quite attaining the truth, as it is too high a mark.	
lo la Musica son, ch'a i dolci accenti,	I am Music, who in sweet accents,	
Sò far tranquillo ogni turbato core,	Can make peaceful every troubled heart,	
Ed hor di nobil ira, & hor d'amore	And so with noble anger, and so with love,	
Posso infiammar le più gelate menti.	Can I inflame the coldest minds.	
lo sù Cetera d'or cantando soglio	Singing with my golden Lyre, I like	
Mortal orecchio lusingar talhora,	To charm, now and then, mortal ears,	
E in questa guisa a l'armonia sonora	And in such a fashion that I make their souls aspire more	
De la lira del Ciel più l'alme invoglio;	For the resounding harmony of the lyre of Heaven.	
Quinci à dirvi d'ORFEO desio mi sprona,	Hence desire spurs me to tell you of ORFEO:	
D'ORFEO che trasse al suo cantar le fere,	Of ORFEO who tamed wild beasts with his song	
E servo fè l'Inferno a sue preghiere,	And made Hades answer his prayers,	
Gloria immortal di Pindo e d'Elicona.	To the immortal glory of Pindus and Helicon.	
Hor mentre i canti alterno hor lieti, hor mesti,	While I vary my songs, now happy, now sad,	
Non si mova augellin fra queste piante,	No small bird shall move among these bushes,	
Nè s'oda in queste rive onda sonante,	Nor on these banks a sounding wave be heard,	
Ed ogni auretta in suo cammin s'arresti.	And every breeze shall stay its wanderings.	

ATTO PRIMO

Pastore:	Shepherd:
In questo lieto e fortunato giorno,	On this happy and auspicious day
Ch'ha posto fine à gli amorosi affanni	Which ends the amorous torments
Del nostro Semideo, cantiam Pastori,	Of our Demigod, let us sing, Shepherds,
In sì soavi accenti,	With sweet accents,
Che sian degni d'ORFEO nostri concenti.	May our singing be worthy of ORFEO.
Oggi fatt'è pietosa	Today has made merciful
L'alma già si sdegnosa	The formerly disdainful soul
De la bella EURIDICE.	Of fair EURIDICE.
Oggi fatt'è felice	Today has made happy
ORFEO nel sen di lei, per cui già tanto	ORFEO in the bosom of her for whom he once
Per queste selve hà sospirato, e pianto.	Sighed and wept throughout these woods.
Dunque in si lieto e fortunato giorno	Thus on such a happy and auspicious day
Ch'ha posto fine a gli amorosi affanni	Which ends the amorous torments
Del nostro Semideo, cantiam Pastori,	Of our Demigod, let us sing, Shepherds,
In si soavi accenti,	With sweet accents,
Che sian degni d'ORFEO nostri concenti.	May our singing be worthy of ORFEO.

Coro:	Chorus:	
Vieni, Imeneo, deh, vieni,	Come, Hymen, do come,	
E la tua face ardente	And may your ardent torch	
Sia quasi un sol nascente	Be like a rising sun	
Ch'apporti a questi amanti i dì sereni,	That brings these lovers peaceful days	
E lunge homai disgombre	And forever banish	
Degli affanni e del duol gli orrori e l'ombre.	The horrors and shadows of torments and grief.	
Ninfa:	Nymph:	
Muse, honor di Parnaso, amor del Cielo,	Muses, honour of Parnassus, love of Heaven,	
Gentil conforto à sconsolato core,	Gentle comfort to the disconsolate heart,	
Vostre cetre sonore	The music of your lyres	
Squarcino d'ogni nube il fosco velo;	Tears apart the dark veil of every cloud:	
E mentre oggi propizio al nostro ORFEO	And while today, to favor our ORFEO,	
Invochiam Imeneo su ben temprate corde,	We call to Hymen on well-tempered strings,	
Sia il vostro canto al nostro suon concorde.	Let our music tune with your song.	
Choro:	Chorus:	
Lasciate i monti,	Leave the mountains,	
Lasciate i fonti.	Leave the fountains,	
Ninfe vezzos'e liete,		
E in questi prati	Lovely and joyful Nymphs.	
Ai balli usati	And in these meadows To the traditional dances	
Vago il bel piè rendete.		
Qui miri il sole	Let your fair feet rejoice.	
Vostre carole,	Here the sun beholds	
Più vaghe assai di quelle,	Your dancing,	
Ond'à la Luna,	More lovely than	
La notte bruna,	When, for the moon	
Danzano in Ciel le stelle.	In the dark night, The stars themselves dance in Heaven.	
Lasciate i monti.		
lasciate i fonti,	Leave the mountains,	
Ninfe vezzos'e liete,	Leave the fountains,	
	Lovely and joyful Nymphs.	
E in questi prati ai balli usati	And in these meadows	
Vago il bel piè rendete.	To the traditional dances	
Poi di bei fiori	Let your fair feet rejoice.	
Per voi s'honori	Then with fine flowers	
	Be ready to honour	
Di questi amanti il crine, Ch'or de i martiri	These lovers' heads,	
De i lor desiri	That after suffering	
Godon beati al fine.	They may happily	
	Enjoy their desires at last.	
ATTO SECONDO		
Orfeo:	Orfeo:	

Orfeo:	Orfeo:
Ecco pur ch'à voi ritorno,	Here I return to you,
Care selve e piagge amate,	Dear forests and beloved meadows,
Da quel Sol fatte beate	Blessed by that very Sun
Per cui sol mie notti han giorno.	Through whom alone my nights are day.
Due pastori:	Two Shepherds:
In questo prato adorno	In this flowery meadow
Ogni selvaggio Nume	Every woodland God
Sovente hà per costume	Oftentimes, by custom,
Di far lieto soggiorno.	Makes his merry sojourn.
	1

Orfeo	Orfeo
Vi ricorda ò bosch'ombrosi	Do you remember, O shady groves,
De'miei lunghi aspri tormenti,	My long and harsh torments,
Quando i sassi à' miei lamenti	When, at my laments, the rocks
Rispondean fatti pietosi?	Were moved to pity?
Dite: allhor non vi sembrai	Say, did I not seem to you
Più d'ogni altro sconsolato?	More wretched than any other?
Hor fortuna ha stil cangiato	Now fortune has changed her course
Ed hà volti in festa i guai.	And has turned woes into joy.
Vissi già mesto e dolente;	I lived then in sadness and sorrow,
Or gioisco, e quegli affanni	Now I rejoice, and those torments
Che sofferti hò per tant'anni	That I suffered for so long
Fan più caro il ben presente.	Make my present happiness much dearer.
Sol per tè, bella EURIDICE,	Only for you, fair EURIDICE,
Benedico il mio tormento;	I bless my torment;
Dopo il duol viè più contento,	After sorrow one is even more content,
Dopo il mal viè più felice.	After woe, one is even happier.
Messaggiera	Messenger
Ahi caso acerbo, ahi fato empio e crudele,	Ah bitter fate, ah wicked and cruel destiny,
Ahi stelle ingiuriose, ahi Cielo avaro.	Ah hurtful stars, ah avaricious Heaven.
Orfeo: Ohimè che odo?	Orfeo: Alas, what do I hear?
Messaggiera: La tua diletta sposa è morta.	Messenger: Your beloved spouse is dead.
Orfeo: Ohimè.	Orfeo: Alas.
Orfeo:	Orfeo:
N'andrò sicuro a' più profondi abissi,	I will go in safety to the deepest abysses,
E, intenerito il cor del Ré de l'ombre,	And having softened the heart of the King of shades,
Meco trarrotti a riveder le stelle:	I will bring you back with me to see the stars again:
O, se ciò negherammi empio destino,	Oh, if wicked destiny refuses me this,
Rimarrò teco in compagnia di morte.	I will stay with you, in the company of death.
A dio, terra, à dio Cielo, e Sole à dio.	Farewell earth, farewell Heaven and Sun, farewell.
Choro:	Chorus:
Ahi caso acerbo, ahi fato empio e crudele.	Ah bitter fate, ah wicked and cruel destiny,
Ahi stelle ingiuriose, ahi Cielo avaro.	Ah hurtful stars, ah avaricious Heaven.
Non si fidi huom mortale	Let no mortal man trust
Di ben caduco e frale,	Fleeting and frail happiness,
Che tosto fugge, e spesso	That soon vanishes, and often
A gran salita il precipizio è presso.	After a great ascent a precipice is near.
Messaggiera:	Messenger:
Ma io ch' in questa lingua	But I who with these words
Hò portato il coltello	Have brought the knife
C'hà svenata d'ORFEO l'anima amante,	That has slain the loving soul of ORFEO,
Odiosa à i Pastori & à le Ninfe,	Hateful to the Shepherds and to the Nymphs,
Odiosa à me stessa, ove m'ascondo?	Hateful to myself, where may I hide?
Nottola infausta il Sole	Like an ill-omened bat,
Fuggirò sempre, e in solitario speco	I will forever flee the Sun, and in a lonely cavern
Menerò vita al mio dolor conforme.	Will lead a life that matches my grief.
Coro	Chorus:
Coro:	
Ahi caso acerbo, ahi fato empio e crudele,	Ah bitter fate, ah wicked and cruel destiny, Ah hurtful stars, ah avaricious Heaven.
Ahi stelle ingiuriose, ahi Cielo avaro.	AIT HUILIUI SLAIS, AIT AVAIIGIOUS MEAVEII.

ΑΤΤΟ QUINTO		
Coro:	Chorus:	
Vanne, ORFEO, felice apieno	Go, ORFEO, happy at last,	
A goder celeste honore	To enjoy celestial honour	
L'ave ben non mai vien meno.	Where good never lessens,	
L'ave mai non fu dolore,	Where there was never grief,	
Mentr'altari, incensi e voti	While altars, incenses and prayers	
Noi t'offriam lieti e devoti.	We offer to you, happy and devoted.	
Così va chi non s'arretra	So goes one who does not retreat	
Al chiamar di lume eterno,	At the call of the eternal light,	
Così grazia in ciel impetra	So he obtains grace in heaven	
Ahi qua giù provò l'inferno	Who down here has braved Hell	
E chi semina fra doglie	And he who sows in sorrow	
D'ogni grazia il frutto coglie.	Reaps the fruit of all grace.	

Giovanni Giacomo Gastoldi

L'Innarmorato (A lieta vita)		
Coro:	Chorus:	
A lieta vita, amor c'in vita	To a happy life, love invites us.	
Chi gioir brama se di cor ama	Whoever takes joy in desire, if he loves from his heart,	
donerá il core a un tal signore.	Will give that heart to such a Lord.	
Hor lieta hormai; scacciando i guai	Today is the time of happiness; trouble is cast out.	
Quanto ci resta, viviamo in festa	Whatever is left of our lives, we will live in mirth	
e diam l'honore a un tal signore.	And do give honour to such a Lord.	

Salomone Rossi

Elohim Hashivenu (Psalm 80: 4, 8, 12)		
Coro:	Chorus:	
4. Elohim hashiveinu,	4. O God, restore us;	
v'ha'er panekha, v'nivashe'a	cause Thy face to shine, and we shall be saved.	
8. Elohim tz'va'ot hashiveinu,	8. O God of hosts, restore us;	
v'ha'er panekha, v'nivashe'a	cause Thy face to shine, and we shall be saved.	
20. Adonai Elohim tz'va'ot hashiveinu,	20. O Lord God of hosts, return us;	
ha'er panekha v'nivashe'a.	cause Your countenance to shine, and we shall be saved.	
Cor	Mio deh non languire	
(Poem by Giovanni Battista Guarini)		
Coro:	Chorus:	
Cor mio, deh, non languire,	Languish not, ah, my heart,	
Che fai teco languir l'anima mia.	For with you my soul languishes too.	
Odi i caldi sospiri: a te gl'invia	Hear the hot sighs: to you they sent	
La pietat'e 'l desire.	Compassion and desire.	
S'io ti potessi dar morend'aita,	If I could die to help you,	
Morrei per darti vita.	I would die to give you life.	
Ma viv'ohimè, ch'ingiustamente more	But one lives, alas, who unjustly dies -	
Chi vivo tien ne l'altrui pett'il core.	One who lives keeps the other's heart in his chest.	

Barukh Haba		
Coro:	Chorus:	
Barukh haba b'shem adonai	Blessed be he that cometh in the name of the LORD;	
Berakhnukhem mibeit adonai.	we bless you out of the house of the LORD.	
El adonai va'ya'er lanu	The LORD is God, and hath given us light;	
isru khag be'avotim ad karnot hamizbei'akh.	order the festival procession with boughs, even unto the	
	horns of the altar.	
Eili atah ve'odekha	Thou art my God, and I will give thanks unto Thee;	
elohai arom'mekha	Thou art my God, I will exalt Thee.	
Hodu ladonai ki tov,	O give thanks unto the LORD, for He is good,	
ki l'olam khasdo.	for His mercy endureth for ever.	

Claudio Monteverdi

Madrigali Gverrieri, et Amorosi (libro ottavo):			
Lamento della Ninfa			
1. Pastore:	1. Shepherds:		
Non havea Febo ancora recato al mondo il dí,	Phoebus had not yet brought the day to the world,		
Ch'una donzella fuora del proprio albergo uscí.	When a maiden so angry came out of her dwelling.		
Sul pallidetto volto scorgeasi il suo dolor,	On her pale face her pain could be read,		
Spesso gli venia sciolto un gran sospir dal cor.	And every so often a heavy sigh came from her heart.		
Sí calpestando Fiori errava hor qua, hor là,	Stepping on flowers, she wandered from here to there,		
l suoi perduti amori cosí piangendo va.	Bewailing her lost love with these words.		
2. Ninfa (e pastore):	2. Ninfa (and shepherds):		
Amor (Dicea)	Love (She said)		
Amor (il ciel mirando, il piè fermo,)	Love (gazing at the sky, Standing still)		
Amor - Dove, dov'è la fè	Love - Where is the troth		
Ch'el traditor giurò? (Miserella)	that the traitor vowed? (Unhappy one)		
Fa che ritorni il mio amor com'ei pur fu,	Make him return to my Love, as he once was,		
O tu m'ancidi, ch'io non mi tormenti più.	Or else kill me, so I can no longer torment myself.		
(Miserella, ah più, no, tanto gel soffrir non può.)	(The poor girl, ah no more, can she suffer so much ice.)		
Non vo' più ch'ei sospiri	I no longer want him to breathe,		
se lontan da me,	unless far from me		
No, no che i martiri più non dirammi affè.	so that he can no longer say the things that torture me		
(Ah miserella, ah più, no, no)	(Ah, the poor girl, ah no more, no, no)		
Perché di lui mi struggo, tutt'orgoglioso sta,	Because I destroy myself for him, so full of pride as he is;		
Che sí, che sí se'l fuggo ancor mi pregherà?	but if I flee from him, again he entraits me.		
(Miserella, ah più, no, tanto gel soffrir non può.)	(Sorrow, no more, no, can she suffer so much ice)		
Se ciglio ha più sereno colei, che'l mio non è,	A more serene eyebrow has she than mine,		
Già non rinchiude in seno amor sí bella fè.	but love has not planted in his breast so fair a faith.		
(Miserella, ah più, no, tanto gel soffrir non può.)	(Sorrow, no more, no, can she suffer so much ice)		
Ne mai sí dolci baci da quella bocca havrai,	Not ever such sweet kisses will he have from that mouth,		
Ne più soavi, ah taci, taci, che troppo il sai.	not softer, ah quiet, quiet, he knows it only too well.		
(Miserella)	(The poor girl)		
3. Pastore:	3. Shepherds:		
Sí tra sdegnosi pianti, spargea le voci al ciel;	Thus with indignant complaints, the voice rose to the sky;		
Cosí ne' cori amanti mesce amor fiamma, e gel.	thus, in loving hearts, love mingles flame and ice.		



A F R I C A N R E N A I S S A N C E E N S E M B L E I 🖉

If you enjoyed the concert, help us spread the word! Please leave us a review on Facebook or Google, and follow us on Facebook, Instagram, and YouTube.

Facebook: go to **www.facebook.com/africanrenaissanceensemble**, choose the reviews tab, click "recommend" and leave us a review!

Google: search for **"The African Renaissance Ensemble**" and choose "reviews". Then click the "write a review" button.

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From May 26th to May 30th, **The Centre for the Less Good Idea** presents **THINKING IN MONTEVERDI**, five days of collaborative workshop between **The African Renaissance Ensemble**, **William Kentridge**, and **Neo Muyanga**.

The workshops will explore the interplay between sound and visuals, experimenting

with how animation responds to music, and music to animation. **The African Renaissance Ensemble** will perform works by **Monteverdi** with original projected elements from **Kentridge's** studio. We focus on excerpts from his landmark opera, *l'Orfeo*, backed by research into historical performance practices. These will be contrasted with other works, including original compositions by **Neo Muyanga**, performed by members of the **ARE** in collaboration with musicians from **The Centre**, including **Xolisile Bongwana**, **Thuli Magubane**, **Mapule Moloi**, and **Micca Manganye**, towards a contemporary reimagining of **Claudio Monteverdi's** works, including *l'Orfeo*. The workshops will culminate in **THE OPEN MOMENT | THINKING IN MONTEVERDI**, a public performance on the evening of **May 30th**.

Bookings open soon: https://lessgoodidea.com/

A F R I C A N R E N A I S S A N C E E N S E M B L E I

