

PHAEDRUS

Renaissance music ensemble



PHAEDRUS

aims to rekindle the forgotten sound of the Renaissance traverso consort for modern audiences, performing Western polyphony of the 16th and early 17th centuries.

Formed during their studies at the Schola Cantorum Basiliensis, the members of Phaedrus come from around the world—USA, Russia, Spain, Sweden, Italy and Switzerland—giving each performer the opportunity to lend their unique and distinguished perspective to the interpretation of the music performed on stage. During their studies at the SCB, the ensemble was guided collectively and individually by teachers such as Anne Smith, Johanna Bartz, Dominique Vellard, Peter Croton, Crawford Young, Marc Lewon and Baptiste Romain.

Originally a four-piece consort, Phaedrus is now enriched by the membership of Miriam Trevisan (voice) and John Martling (lute) to delve even further into the relationship of the Renaissance traverso to the human voice, as well as to

contemporary instruments from the time period. Phaedrus performs on flutes made by the renowned maker, Giovanni Tardino, after the original consort of flutes which survive in the Accademia Filarmonica in Verona.

The ensemble was brought together by a shared fascination with the powerful yet refined beauty of Renaissance music, as well as the humanist philosophy and rhetorical practices which gave music its distinctive character in the 16th and 17th centuries.

With this in mind, the name 'Phaedrus' was chosen from Plato's classic text in which Socrates claimed that the art of rhetoric flowed from madness, divine inspiration, and above all else, love.



RHETORICAL REVOLUTIONS



THE ITALIAN MADRIGAL 1530-1600

Phaedrus journeys through the metamorphoses of rhetorical style embodied in the performance of the madrigal in 16th century Italy, boldly applied to performances by traverso consort with voice and lute. From the beginnings of the genre with foundational composers such as Philippe Verdelot, through the developments in harmony and innovative new performance practice techniques proposed by composer and theorist Nicola Vicentino, and finally to the incorporation of the light, hybrid style between the madrigal and canzona masterfully utilized by Andrea Gabrieli, virtuosity abounds throughout the program. Phaedrus elegantly showcases an array of musical treasures from this dynamic time period.

Program length: 60 minutes without pause

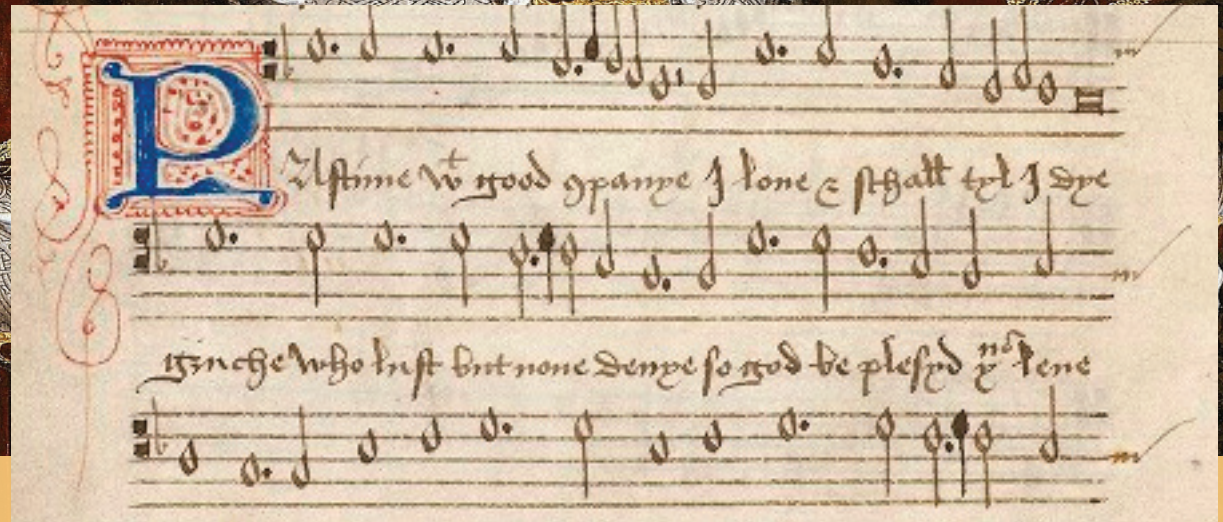
Personnel: 6 musicians

(traverso consort, voice, lute)



HENRY VIII'S FLUTES

EARLY TUDOR COURT MUSIC



Henry VIII's passion for singing, dancing and composing songs was well known during his reign. By the time of the King's death in 1547, he had amassed an enormous collection of instruments, including over 70 transverse flutes. In this program, Phaedrus aims to bring the sound of Henry VIII's flutes back to life, presenting a selection of music which might have been played by his instruments from the most beloved manuscripts which circulated in the English court during the king's lifetime: courtly love songs, instrumental fantasies, and some of the earliest English dance tunes arranged for traverso consort.

Program length: 60 minutes without pause //
Personnel: 6 musicians (traverso consort, voice, lute)

GARDEN OF ADONIS

The Adonia festival was held in ancient Greece every year between the Spring equinox and Summer solstice. This women-only event lamented the death of Adonis, and celebrated his lover, the Goddess Aphrodite.

During the ritual, women would plant shallow gardens of fast-growing seeds inside of broken clay pottery. Then, they would ascend ladders to place the gardens on the rooftops of their houses next to a statue of Adonis. The plants would sprout and quickly die in the hot sun, during which the Adonia festival would reach its climax.

The women would gather on the rooftops for an ecstatic all-night festival in honor of the fallen God of Beauty, wailing and singing dirges,



16TH CENTURY ITALIAN MUSIC TO LAMENT A FALLEN GOD

drinking wine and making noise together. The ritual was not only a lamentation of love cruelly stolen by the hands of fate, but also a feverish “final dance” with all of life's short-lived pleasures and desires.

The Adonis ritual was eventually passed on to the Romans, and in fact, the story of Adonis was well-known in humanist circles in Italy during the 16th century.

In 1553, for example, the myth was carried on through a translation of Ovid's *Metamorphoses* into ottava rima by Giovanni Andrea Dell'Anguillara. There are also powerful 16th century depictions of Aphrodite's grief over Adonis' death in the artwork of Raffaello Sanzio da Urbino, Giulio Romano, and Paolo Veronese.

This concert program is an homage to the reception of the tragic Adonis myth in Renaissance Italy, and the feverish cult of Adonia whose echoes are still heard in Italy today, with 16th century frottole, madrigals, and instrumental music inspired by this powerful story.

Concert length: 60 minutes without pause //
Personnel: 6 musicians (traverso consort, voice, lute)

A black and white portrait of Mara Winter, a woman with long dark hair and a nose ring, holding a flute. The portrait is framed by a thin black line and two diagonal orange lines. Below the portrait is a large orange banner with the text 'ABOUT THE DIRECTOR' in a bold, black, serif font.

ABOUT THE DIRECTOR

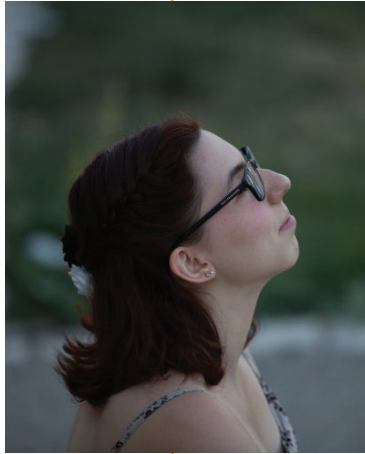
Mara Winter has pursued a unique specialization in the performance of early transverse flutes of the Middle Ages and Renaissance. Her background in avant-garde, improvisational and electronic music genres has given her an irreplaceable perspective on her own interpretations of early western art music.

She directs her ensemble *Phaedrus*, co-directs the ensemble *Moirai* and is a member of *Rumorum*, all based in Basel, Switzerland. She has performed and recorded with internationally recognized early music ensembles including Ensemble Leones, Ensemble Peregrina, J.S. Bach-Stiftung, Il Gusto Barocco, Les Passions de L'Ame, Capriccio Barockorchester, Pacific Musicworks and others.

Mara Winter began her studies in Seattle, WA, USA at Cornish College of the Arts with Baroque flutist Janet See. In 2018 she completed a Master's degree, with distinction, in Medieval and Renaissance traverso at the Schola Cantorum Basiliensis in Basel, Switzerland. In 2020 she will graduate from the Schola Cantorum with a Specialized Master's degree focusing exclusively on Renaissance traverso. Her main teachers at the Schola have been Johanna Bartz, Norbert Rodenkirchen, Crawford Young, Marc Lewon, Baptiste Romain and Kate Dineen.

MEMBERS

Renaissance traverso consort:



Charlotte Schneider



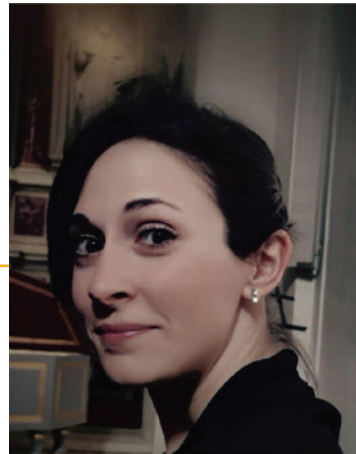
Mara Winter



Darina Ablogina



Luis Martinez Pueyo



Miriam Trevisan
Voice



John Martling
Renaissance lute, theorbo, voice

CONTACT

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