



Leonardo da Vinci: Shaping the invisible

Sunday 28 April 2019 7.30pm,
Milton Court Concert Hall

Tallis *Salvator mundi*

Howells *Salvator mundi*

Rore *Or che 'l ciel e la terra*

Monteverdi *Era l'anima mia*

JS Bach *Art of Fugue No 1*

Josquin *Agnus Dei from 'Missa L'homme armé' sexti toni*

Janequin *La guerre*

interval 20 minutes

Victoria *Alma redemptoris mater; Unus ex discipulis meis (Tenebrae Responsories)*

Rubbra *Nine Tenebrae Motets – Amicus meus*

Vecchi *L'Amfiparnaso – Daspuò ch'ò stabilio*

Daniel-Lesur *Le Cantique des cantiques – La voix du bien-aimé; Le jardin clos*

Adrian Williams *Shaping the invisible*

IFagiolini

Robert Hollingworth director

Professor Martin Kemp presenter

Part of Barbican Presents 2018–19

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If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online.



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Welcome

A warm welcome to this evening's concert. The vocal group I Fagiolini and director Robert Hollingworth are well known for their innovative approach to music-making, as anyone who heard their Gesualdo project – *Betrayal* – here at the Barbican in 2015 will know.

Tonight they're joined by Professor Martin Kemp, world authority on the ultimate polymath Leonardo da Vinci, for an imaginative journey matching Leonardo's art with music covering more than five centuries.

This ranges from Janequin's *La guerre* (which is combined with Leonardo's lost *The Battle of Anghiari*) to works by Victoria and Rubbra (accompanying Leonardo's *The Last Supper*). We bring things right up to date with Adrian Williams's *Shaping the invisible* (combined with Leonardo's design for a glider), which was written last year and sets a text by the Welsh poet Gillian Clarke.

It promises to be an immensely thought-provoking and enjoyable evening.

Huw Humphreys, Head of Music, Barbican

Leonardo da Vinci: Shaping the invisible

Thomas Tallis *Salvator mundi* (1575)
Salvator mundi

Herbert Howells *Salvator mundi* (1932)
Salvator mundi

Cipriano de Rore *Or che 'l ciel e la terra* (1542)
La Scapigliata

Claudio Monteverdi *Era l'anima mia* (1605)
Mona Lisa

Johann Sebastian Bach *Art of Fugue No 1*
(c1740–50) *Vitruvian Man*

Josquin Desprez *Agnus Dei* from 'Missa
L'homme armé' sexti toni *Fantasia dei Vinci*

Clément Janequin *La guerre* (1528) *The Battle of*
Anghiari

Tomás Luis de Victoria *Alma redemptoris mater*
(1581) *The Annunciation*

Unus ex discipulis meis (1585) *The Last Supper*

Edmund Rubbra *Nine Tenebrae Motets* (1951–61)
– *Amicus meus* *The Last Supper*

Orazio Vecchi *L'Amfiparnaso* (1597) – *Daspuò*
ch'ò stabilio *Five Grotesque Characters*

Jean-Yves Daniel-Lesur *Le Cantique des*
cantiques – *La voix du bien-aimé*; *Le jardin clos*
(1952) *St John the Baptist*

Adrian Williams *Shaping the invisible* (2018)
Glider/Wing Design

Italics denote the Leonardo painting
to which each piece relates

For texts, see page 5

Leonardo da Vinci, born 15 April 1452, died 2 May 1519. Painter, sculptor, architect, stage designer, engineer (military, civil, hydraulic), designer of war machines, pioneer of flight, anatomist, biologist, geologist, physicist, mathematician – and musician!

We call him the 'universal man', the ultimate polymath. But he would be better seen as a 'monomath', bringing all facets of his activity under one central embrace – the rational laws of God's creation. These laws were mathematical, and it is on this foundation that he revered music as the only serious rival for his divine 'science' of painting. Leonardo was regarded as a fine musician, accompanying his improvised poetry on the *lira da braccio*: indeed his first major career move (as a diplomatic 'gift' from Lorenzo de' Medici in Florence to the duke in Milan) may have been as much for his musical accomplishments as his pictorial skills. He is said to have carried with him to Milan an outlandish *lira* in the shape of a horse's skull and his manuscripts contain many half-designs for novel instruments – but only a few scraps of melody survive.

In his polemic *paragone* (comparison of the arts), Leonardo claimed that hearing was a lesser sense than sight, and that music 'perishes immediately after its creation'. However, he recognised that 'harmonic intervals' in music 'circumscribe the proportionality of the component parts ... no

differently from the linear contours of the limbs from which human beauty is generated': in other words music and the body's proportions arise from the same mathematical ratios. He declared that he would found his art on optical rules of a mathematical kind – 'just as the musician has done with notes'. So the mathematical harmonies underlying Creation are made visible by painting, and audible by music. As Leonardo said, music and painting are 'sisters'.

Where does that leave today's musician? Instead of the familiar 'Music from Leonardo's time', we have been inspired by his perpetual curiosity to think creatively about music that might resonate with the state of mind that led to his inventions. We began with types of subject-matter shared by Renaissance art and music – the *Salvator mundi*, the Annunciation and the Last Supper along with the secular subjects of beloved ladies, grotesque characters and war. But as the concert will show, we have found connections on all sorts of levels, and in the end we offer you music as a prism through which to look at his art or – in the other direction – images to help you feel (as a way of understanding) the music. It's a completely subjective play, presenting an aural *fantasia dei vinci* (a name for his knot designs) in such a way that both sides of the brain may find pleasure.

The music will be accompanied by striking images of each painting and drawing, interspersed with brief commentaries linking the music to the art.

Programme note © Martin Kemp
and Robert Hollingworth

Thomas Tallis (c1505–85)
Herbert Howells (1892–1983)
Salvator mundi (1575 & 1932)

Salvator mundi, salva nos,
 qui per crucem et sanguinem redemisti nos,
 auxiliare nobis, te deprecamur, Deus noster.

O Saviour of the world, save us,
 who by thy cross and blood has redeemed us,
 help us, we pray thee, O Lord our God.

Cipriano de Rore (1515/16–65)
Or che 'l ciel e la terra (1542)

Or che 'l ciel e la terra e 'l vento tace

E le fere e gli augelli il sonno affrena

Notte il carro stellato in giro mena
 E nel suo letto il mar senz'onda giace,

Veggio, penso, ardo, piango, e chi mi sface

Sempre m'è inanzi per mia dolce pena;
 Guerra è 'l mio stato, d'ira e di duol piena,
 E sol di lei pensando ho qualche pace.

Così sol d'una chiara fonte viva,
 Move 'l dolce e l'amaro ond'io mi pasco;
 Una man sola mi risana e punge,

E perché 'l mio martir non giunga a riva,
 Mille volte il dí moro e mille nasco:

Tanto da la salute mia son lunge.

Now that the heavens and the earth and the wind
 are silent
 and the beasts and the birds are reined in by
 sleep,
 night drives its starry chariot about
 and in its bed the sea lies without a wave;

I am awake, I think, I burn, I weep: and she who
 destroys me
 is always in my mind, to my sweet pain:
 warlike is my state, full of anger and sorrow,
 and only by thinking of her do I have peace.

Thus from one sole, clear, living fountain
 spring the sweet and the bitter on which I feed:
 one sole hand heals me and pierces me;

and so that my suffering may not reach an end,
 a thousand times a day I die and a thousand am
 born,
 so far am I from salvation.

Claudio Monteverdi (1567–1643)
Era l'anima mia (1605)

Era l'anima mia
 Già presso a l'ultim'hore
 E languia come langue alma che more,
 Quando anima più bella e più gradita
 Volse lo sguardo in sì pietoso giro
 Che mi mantenne in vita.
 Parean dir quei bei lumi,
 'Deh, perché ti consumi?
 Non m'è sì caro il cor, ond'io respiro,
 Come se' tu, cor mio;
 Se mori, ohimè, non mori tu, mor'io.'

My soul was
 already close to its last hour
 and languishing like a dying soul languishes,
 when a soul more fair and more ravishing
 turned to me a look so pitiful
 that it kept me alive.
 And those lovely lights seemed to say
 'Ah, why are you consumed so?
 This heart that makes me live is not so dear to me
 as are you yourself, my heart;
 if you die, alas, it is not you that die, but I.'

Josquin des Prez (c1450/55–1521)

Agnus Dei from 'Missa L'homme armé' sexti toni (c1490–1500)

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, give us peace.

Clément Janequin (c1485—after 1558)

La guerre (1528)

Écoutez tous gentils gallois

La victoire du noble roi François.

Et orrez si bien écoutez,

Des coups rués de tous côtés.

Phifres soufflez, frappez tambours,

Tournez, virez, faites vos tours,

Soufflez, jouez, frappez tambours,

Soufflez, jouez, frappez toujours.

Aventuriers, bons compagnons,

Ensemble croisez vos bâtons.

Bandez soudain, gentils gascons,

Hacquebutiers, faites vos sons.

Nobles sautez dans vos arçons,

Armés, bouclés, frisés, mignons,

La lance au poing, hardis et prompts,

Comme lions.

Donnez dedans,

Frappez dedans,

Soyez hardis,

En joie mis.

Chacun s'assaisonne,

La fleur de lys,

Fleur de haut prix

Y est en personne.

Alarme, alarme!

Suivez François,

Le roi François!

Suivez la couronne!

Sonnez trompettes et clarons

Pour réjouir les compaignons!

Listen, all you good-timers,

to the victory of the noble King François.

And you'll hear, if you listen well,

blows rained down from all sides.

Pipes blow, drums bang,

turn, spin, make your turns,

blow, play, bang drums,

blow, play, bang constantly

Soldiers, good comrades,

cross sticks together.

Assemble quickly, noble Gascons.

Gunners, make your sounds.

Nobles, jump in your saddles,

armed, buckled, ready, good-looking.

lance in fist, brave and swift

brave like lions.

Get in there,

hit them,

be daring,

be joyful.

Let everyone get ready,

the fleur de lys,

flower of high worth,

is there in person.

Alarm! alarm!

Follow François,

King François.

Follow the crown.

Sound trumpets and bugles

to delight our comrades.

Boutez selle! Gendarmes à cheval!

Tôt à l'étendard! Avant!

Bruyez bombards et canons,

Tonnez gros courtaux et faucons

Pour secourir les vaillants compaignons.

Masse, ducque!

France! Courage!

Donnez des horions!

Chipe chope, torche, lorgne.

Tue, tue! Serve, serve!

À mort, à mort! Lique, lique.

Courage prenez! Frappez, tuez!

Gentils galants, soyez vaillants!

Saddle up, cavalry to their horses.

Quickly rally to the standard! Forwards!

Roar, bombards and cannons,

Thunder, great cannons and small cannons,

to help our brave comrades,

Group, duke,

France, have courage.

Deal your blows.

Squeeze, catch, wipe out, stare them down.

Kill, put to death,

courage, take, kill them.

Take courage! Hit, kill.

Noble gentlemen, be brave!

Frappez dessus! Ruez dessus!
 Fers émouls, chipez dessus!
 Alarme, alarme!
 Ils sont en fuite. Ils montrent les talons!
 Courage compagnons!
 Ils sont confus, ils sont perdus.
 Après suivez! Frappez, ruez. Battez, tuez!
 Escampe, tout est ferlore, la tintelore.
 Victoire au noble roi François!
 Toute verlore, bigott!

Smash them. Kick them.
 Freshly cast blades, stab them.
 Alarm, alarm!
 They're running away. They're showing their heels.
 Take courage, comrades.
 They're confused, lost.
 Chase them. Smash, kick, beat, kill.
 Escape – all is lost, the noise of battle.
 Victory to the noble King François!
 All is lost, by God.

Tomás Luis de Victoria (1548–1611)
Alma redemptoris mater (1581)

Alma redemptoris mater,
 Quae pervia caeli porta manes,
 Et stella maris, succurre cadenti
 Surgere qui curat populo.
 Tu, quae genuisti, natura mirante,
 Tuum sanctum Genitorem:
 Virgo prius ac posterius,
 Gabrielis ab ore sumens illud
 Ave, peccatorum miserere.

Gracious mother of the redeemer,
 who remains the ever-open gate to heaven,
 and star of the sea, help your people who fall
 but try to rise again.
 You who gave birth, while nature marvelled,
 to your Holy Creator:
 a virgin before and after,
 who heard from the mouth of Gabriel that
 'Ave': have mercy on sinners.

Tomás Luis de Victoria
Unus ex discipulis meis (1585)

Unus ex discipulis meis tradit me hodie.
 Vae illi per quem tradar ego.
 Melius illi erat si natus non fuisset.
 Qui intingit mecum manum in paropside,
 hic me traditurus est in manu peccatorum.

One of my disciples is betraying me today.
 Woe to him by whom I am betrayed.
 Better for him if he had not been born.
 The one that dips his hand with me in the dish,
 he will give me up into the hands of sinners.

Edmund Rubbra (1901–86)
Amicus meus (1951–61)

Amicus meus osculi me tradidit signo:
 Quem osculatus fuero, ipse est, tenete eum:
 Hoc malum fecit signum,
 Qui per osculum adimplevit homicidium.
 Infelix praetermisit pretium sanguinis,
 Et in fine laqueo se suspendit.

My friend betrayed me with the signal of a kiss:
 the one whom I kiss, that is he: hold him fast.
 That was the wicked token that he gave,
 he who by a kiss accomplished murder.
 Wretch, he gave up the blood money
 and in the end hanged himself.

Orazio Vecchi (1550–1605)
L'Amfiparnaso (1597) – Daspuò ch'ò stabilio

Pantalone: Daspuò ch'ò stabilio sto parentao
 E parte de la Diote
 Su'l Banco de Grifon depositao
 Voio mò far nozze,
 Sù Francatrippa invida i mie parenti.
Francatrippa: Sagnur si sagnur nò.
 Ma i me paret de mi?
Pan: Che parenti hastu ti?
Fran: Fè cont du compagnet
 Paret de stret de stret.
Pan: Chi xè costor di mò?

Now that I've settled this family business,
 and have put part of the dowry
 in the Bank of the Griffin,
 I want to prepare the wedding feast.
 Up, Francatrippa, go and invite my relatives!
 Yes boss, no boss,
 but what about my family?
 What family have you got?
 Count on two groups
 that are this close.
 Tell me who they are?

Fran: Mesir à vel dirò.
 O'l Gandai, e'l Padella
 Zan Piatel, e Gradella.
 Zan Bucal, e Bertol.
 Burati, e Zanuol.
 Relichin, e Simù.
 O'l Zampetta, con Zanù.
 E Frignocola, e Zambù.
 Il Fritada, e Pedrolin
 Con dodes Fradelin.
Pan: Moia moia moia.
 Do compagne' an?
Fran: Eh si caro Patrù.
Pan: Tasi là pezzo de Can
Fran: O mesir l'è i lò u'l Duttur
 Che suna u'l Zambaiù?
Pan: Chi xè sto Zambaiù?
Fran: Sentif? sentif? Oldif?
 Trencu trencu tren
Pan: Bon zorno caro Zenero
 Deh caro e'l mio Dottor fem' un piaser
Gratiano: O com' o com' o com,
 Msier si msier si msier si.
Pan: Cantè sù un pochetin
 Un madregaletin.
Gra: A dirò al me favorid.
Pan: Sù Francatrippa
 Va in casa e di à mia
 Che se fazza al balcon
 Che sol per lei se vive in allegria.

I'll tell you, boss:
 the Crumb and the Pan,
 Jack Dish and Griddle,
 Jack Goblet and Fool,
 Mr Punch and little Zanni,
 Harlequin and Simey,
 or Chicken Leg with Zannini,
 and Dumpling and Ham-bone,
 the Omelette, and Pedrolino
 with his twelve little brothers.
 Drop dead, drop dead, drop dead!
 Just two groups, eh?
 Er ... yes, chief.
 Keep quiet, dogsbody!
 Sir, there's the Doctor,
 plucking his bagpipe!
 What kind of an egg pudding is that?
 D'you hear it?
 [Whine, twang.]
 Good day, dear son-in-law.
 Pray, my dear Doctor, let's divert ourselves.
 O how, O how, O how,
 Yessir, yessir, yessir!
 Sing us a little song,
 a little madrigal.
 I'll sing it to my betrothed.
 Hurry, Francatrippa,
 go inside and tell my daughter
 to appear on the balcony,
 because we're celebrating for her.

Jean-Yves Daniel-Lesur (1908–2002) **La voix du bien-aimé (1952)**

Shema!
 J'entends mon bien-aimé: voici qu'il arrive sautant
 Sur les montagnes, bondissant sur les collines.
 Mon bien-aimé est semblable à une gazelle, à un
 jeune faon.
 Mon bien-aimé élève la voix, il me dit:
 Lève-toi, hâte-toi, la mienne amie, ma colombe et
 viens.
 Car déjà l'hiver est passé, la pluie s'en est allée et
 retirée.
 Sur notre terre les fleurs sont apparues:
 Alleluia!
 La voix de la tourterelle s'est fait entendre.
 Le figuier a produit ses figues.
 Les vignes florissantes exhalent leur parfum.

Montre-moi ton visage, ma colombe cachée;
 Que ta voix sonne en mes oreilles,
 Car douce est ta voix et beau ton visage.
 Mon bien-aimé est à moi et moi à lui;
 Il paît son troupeau parmi les lis.
 Avant que poigne le jour et que s'abaissent les
 ombres,

Give ear!
 I hear my beloved: behold, he comes leaping
 upon the mountains, skipping on the hills.
 My beloved is like a gazelle or a young hart.
 My beloved spake, and said unto me;
 Rise up, my love, my fair one, and come away.
 For lo, the winter is past, the rain is over and gone;
 the flowers appear upon the earth,
 Alleluia!
 The voice of the turtle-dove is heard in our land.
 The fig tree putteth forth her green figs,
 and the vines with the tender grape give a good
 smell.
 Let me see thy countenance, my hidden dove;
 may your voice sound in my ears;
 for thy voice is sweet, and thy face is comely.
 My beloved is mine, and I am his;
 he feeds his flock among the lilies.
 Until the day breaks, and the shadows flee,

Reviens, sois semblable mon bien-aimé à une
gazelle,
Au jeune faon sur les montagnes de l'alliance.

return, my beloved, and be thou like a roe
or a young hart upon the mountains of the union.

Le jardin clos (1952)

Que tu es belle ma bien-aimée.
Tes yeux sont des colombes;
Tes cheveux comme un troupeau de chèvres
Ondulant sur les pentes du Galaad;
Tes dents comme un troupeau de brebis tondues

Qui remontent du bain;
Chacune a sa jumelle.
Tes joues sont comme deux moitiés de grenades
À travers ton voile.
Tes deux seins sont comme deux bachelots
Gémeaux de la biche qui paissent parmi les lis.
Tu me fais perdre le sens, ma soeur,
Ma fiancée, par un seul de tes regards.
Viens du Liban et tu seras couronnée
Du chef d'Amana!
Elle est un jardin bien clos, ma soeur, ma fiancée,
Une source scellée.
Que mon bien-aimé entre dans son jardin
Et qu'il en goûte les fruits délicieux.

How thou art fair, my beloved;
your eyes are like doves;
your hair is like a flock of goats,
shimmering on the slopes of Mount Gilead.
Your teeth are like a flock of sheep that are
even-shorn,
after being washed;
each has its twin.
Your cheeks are like two halves of pomegranates
behind your veil.
Your two breasts are like two young roes
that are twins and feed among the lilies.
You have ravished my heart, my sister,
my spouse, with a single glance.
Come from Lebanon, and you will be crowned
on the top of Mount Amana!
A garden enclosed is my sister, my spouse;
a sealed fountain.
May my beloved go into his garden
and taste its sweet fruits.

Adrian Williams (born 1956)

Shaping the Invisible (2018)

Listen! Bats on the evening air
Sounding the dusk with cries too high to hear,
Invisible scribbles on the sky. One fell,
Broken, a heartbeat in the palm of your hand.

You probed its bones for the mystery of flight.
In your theorems' thrumming drum of certainty,
Before physics, before the miracle had a name,
You knew we'd free ourselves from gravity's
shackles,

Break the chains that hold us to the ground,
Loose the weight of footfall, foothold
For the hush and lift of air beneath our wings,
To lift and fly as arrows, as shooting stars.

And before we knew long-wave, how sound can
ride
Up, up to touch the ionosphere and return,
You predicted men would speak across oceans,
As bats in the evening sky, and you knew,

Seeking the secret of flight in its engineered bones,
How we would lift ourselves on the same air.

Gillian Clarke (born 1937)

About the performers

Riccardo Cavallari



Robert Hollingworth

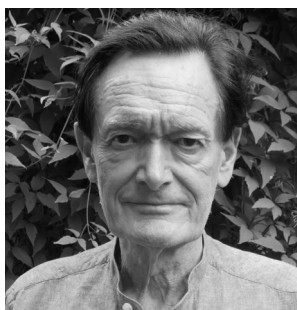
Robert Hollingworth director

Robert Hollingworth founded I Fagiolini in 1986 and has presented all of the ensemble's signature projects. In addition to his work with I Fagiolini, he has directed The English Concert, the Academy of Ancient Music, Irish Baroque Orchestra and the BBC Concert Orchestra, as well as some of the world's finest chamber choirs, including Accentus, North German Radio Choir, National Chamber Choir of Ireland, BBC Singers, the Netherlands Chamber Choir, VOCES8 and RIAS Chamber Choir. Next season he conducts further projects with the RIAS Chamber Choir, Capella Cracoviensis and the National Youth Choir of Great Britain.

He has been appointed Artistic Director of the Stour Music Festival from 2020, succeeding Mark Deller.

He also regularly writes and presents programmes for BBC Radio 3. He is a Reader in Music at the University of York where he directs the University Chamber Choir 'The 24' and runs an MA in Solo-Voice Ensemble Singing.

Marie Boyle



Martin Kemp

Martin Kemp presenter

Martin Kemp is Emeritus Professor in the History of Art at Trinity College, Oxford University. He trained in Natural Sciences and Art History at Cambridge University and the Courtauld Institute in London.

His 25 books include *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat* (Yale) and *The Human Animal in Western Art and Science* (Chicago). He has published and broadcast extensively on Leonardo da Vinci, including the prize-winning *Leonardo da Vinci: The Marvellous Works of Nature and Man* and *Leonardo* (both Oxford). His *Christ to Coke: How image becomes icon* (Oxford) looks at 11 representatives of types of icons across a wide range of public imagery. He wrote regularly for *Nature*, his essays for which have been published as *Visualizations* and developed in *Seen and Unseen* (both Oxford) in which his concept of 'structural intuitions' is explored. His most recent books are *Art in History* (Profile Books) and, with Giuseppe Pallanti, *Mona Lisa: The People and the Painting* (Oxford). *Living with Leonardo* (Thames & Hudson) was published last year.

He has been a trustee of the National Galleries of Scotland, the Victoria and Albert Museum and British Museum. He has curated and co-curated a series of exhibitions on Leonardo and other themes, including *Ca 1492* at Washington's National Gallery, *Spectacular Bodies* at the Hayward Gallery, *Leonardo da Vinci. Experience, Experiment, Design* at the V&A and *Seduced: Sex and Art from Antiquity to Now* at the Barbican.

Matt Brodie



I Fagiolini

I Fagiolini has made a name for innovative productions of music for vocal ensemble. It has staged Handel with masks, Purcell with puppets and in 2004 premiered *The Full Monteverdi*, a dramatised account of the composer's *Fourth Book of Madrigals* (1603) by John La Bouchardière. In 2006 it toured its South African collaboration *Simunye* and in 2009 created *Tallis in Wonderland*, a new way of hearing polyphony with live and recorded voices. In 2012 I Fagiolini and CIRCA, an Australian contemporary circus company, launched *How Like An Angel* (HLAA) for the Cultural Olympiad, performing at the Perth International Arts Festival, New York and in cathedrals across Europe. *Betrayal: a polyphonic crime drama* (with John La Bouchardière), an immersive theatre piece sung to the music of Gesualdo with dancers and singers set in 'crime scenes', was premiered at the Barbican in May 2015.

A year-long celebration of Monteverdi's 450th anniversary in 2017 featured performances of *The Other Vespers* and *L'Orfeo* at venues including Glyndebourne, Cadogan Hall for the BBC Proms and Queen's Hall as part of the

Edinburgh International Festival. The celebrations continued last year with performances of *L'Orfeo* in Antwerp (AMUZ) and further afield. These progress in 2019 staged and with masks, in Stour, York and London with director Thomas Guthrie.

I Fagiolini continues to explore art through the prism of music with leading Leonardo da Vinci expert Professor Martin Kemp in *Shaping the Invisible*, of which tonight's performance is part of an extensive tour. *The Call of Nature – A Four Seasons* (featuring Breughel, Janequin and others) is a rich choral programme including some semi-staged works, looking at composers' views of nature over the centuries, a particularly poignant subject in our changing climate; this will tour in 2020–21. I Fagiolini will also collaborate with the Scottish Ensemble in an immersive Purcell dance programme that is planned for 2021.

I Fagiolini's latest recordings on Decca Classics, *Monteverdi: The Other Vespers* and *Amuse-Bouche (French Choral Delicacies)* were both shortlisted for Gramophone Awards. *Leonardo: Shaping the Invisible* has just been released on Coro. The group is an Associate Ensemble at the University of York.

A MAJOR NEW TOURING AND RECORDING PROJECT FROM I FAGIOLINI



Marking the 500th anniversary of the death of Leonardo da Vinci, I Fagiolini presents 'Shaping the Invisible', an inspired collection of Leonardo's best-loved images explored through the prism of music.

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Explore Apple Music's da Vinci room at
applemusic.com/davinci500

For video and more, visit
ifagiolini.com/leonardo

