Pomponio Nenna
Il Primo Libro de Madrigali a Cinque Voci

(1582)

Comet Musicke presents the world-premiere recording of the ***First Book of Five-Voice Madrigals*** by **Pomponio Nenna** (1552–1608), a largely overlooked composer, despite his close ties to Carlo Gesualdo and his significant place within the Neapolitan madrigal tradition.

(Reviews of the album can be found on page 3.)

Comet Musicke

Commercial release : 17 April 2026

1 CD - Label : **Ricercar**

Label webpage

CD release concert :

May 1, 2026

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Pomponio Nenna – Il Primo Libro de Madrigali a Cinque Voci

This is **Comet Musicke**'s third album, following ***Quinze*** (dedicated to Gilles de Bins and Johannes Ockeghem) and ***Caleidoscopio*** (dedicated to Diego Ortiz).

Pomponio Nenna was born in Bari in 1556. After studying under Stefano Felis in his native city, he moved to Naples, where he began his career as a composer within a particularly vibrant musical environment. Through their treatment of text, use of dissonance, and chromatic harmonic language, Nenna and Carlo Gesualdo exerted a strong mutual influence on one another's madrigal writing.
In this recording, the vocal works are complemented by a selection of keyboard pieces by composers from the same region, including Giovanni Maria Trabaci and Giovanni de Macque, arranged here for viol consort.

20 madrigals recorded here for the first time !

Casting :

Myriam Arbouz	soprano
Sarah Lefeuvre	soprano & recorders
Marie Favier	mezzo-soprano
Cyrille Lerouge	countertenor
Francisco Mañalich	tenor, vihuela de arco & **artistic direction**
Jan-Jeroen Bredewold	bass
Aude-Marie Piloz	bass viol
Daniela Maltrain	bass viol
Cyrille Métivier	cornetts & vihuela de arco
Nolwenn Le Guern	tenor viol
Anne-Sophie Eidelé	treble viol

* this recording was awarded « **5 DIAPASONS** » by *Diapason* French magazine (see the review below).

* this recording won the famous **deutschen Schallplattenkritik** preis in the « Alte Musik » category !

* the ensemble was featured on *Le Journal du Classique*, **Radio Classique** classical music programme :
podcast webpage (in French, starting at 5:15)

* the album was awarded ***Scherzo.es*** magazine's "**Excepcional**" distinction.

Discos Excepcionales de junio de 2026

Press Reviews

5 DIAPASONS : Pomponio Nenna, Il Primo Libro de madrigali a cinque voci. And music from Trabaci and Macque – *june 2026, Diapason / Denis Morrier :*

« Like Gesualdo and D'India, **Pomponio Nenna** was a gentleman of southern Italy. The "Imperial Knight" played an important role in the emergence of the musica moderna at the end of the Renaissance, developing a style marked by contrapuntal freedom, expressive chromaticism, and boldly emancipated dissonance. Like the Prince of Venosa, his surviving printed output consists primarily of polyphonic madrigals (two of his eight books have been lost) and motets.
His *Primo Libro*, published in 1582, was dedicated to his patron Fabrizio Carafa, Duke of Andria, whose fate would become tragically entwined with musical history. Eight years later, Carafa was murdered alongside his lover, Maria d'Avalos, on the orders of her cuckolded husband—none other than Gesualdo himself. More remarkably still, Nenna subsequently entered the service of the murderer, with whom he would rival in exploring *durezze* and other *stravaganze*. His reputation endured long after his death: in 1643, Marco Scacchi described Nenna's a cappella madrigals *da tavolino*, intended for cultivated amateurs, as the highest achievement of the *Stylus cubicularis* ("chamber style").

Modern performers have regularly included individual madrigals by Nenna in programmes devoted to Gesualdo, yet a truly authoritative recording dedicated exclusively to his music has long been awaited. Expectations for **Comet Musicke** were understandably high. The eleven-member ensemble, whose musicians move effortlessly between singing and a variety of historical instruments—including recorders and viols—fully rises to the challenge.

The distribution of the polyphonic parts is constantly reinvented, ranging from one singer per part a cappella to a wide variety of *concerti spezzati*-like combinations, allowing the colours to shift with the poetry, as in *Gigli, rose e viole*. In the imposing *Sommo Rettor del giorno*, the soprano voices are brought together into a single radiant choir, supported by eloquent instrumental writing. Elsewhere, as in *E ch'entro il carro*, the viol consort lays aside the bow in favour of pizzicato playing.

The programme is enriched by a judicious selection of instrumental works by two composers closely associated with Gesualdo and Nenna: Giovanni Maria Trabaci, represented by a masterful triple fugue, and Giovanni de Macque, whose breathtaking *Consonanze stravaganti* are as captivating for their harmonic daring as for their formidable ornamentation. »

Preis of the « deutschen Schallplattenkritik » 2026 (Alte Musik) - Bettina Winkler :

Pomponio Nenna today largely remains in the shadow of his contemporary and fellow composer Carlo Gesualdo. The two influenced each other in their treatment of texts, use of dissonance, and chromatic modulation. The ensemble **Comet Musicke**, known for its intensive research work, has recorded Nenna's first book of madrigals, published in 1582. In doing so, it paves the way for the rediscovery of this Italian Renaissance composer. The inspired and stylistically assured interpretation, with its expressive sound, immediately captivates the listener, making the experience of listening **a true delight!**

EXCEPCIONAL : Comet Musicke brilla en « Il primo libro de madrigali » de Pomponio Nenna – *02/06/2026, Scherzo.es / Urko Sangroniz :*

« **Pomponio Nenna** belonged to the madrigalian movement of southern Italy, whose principal centre was Naples. Like many of his southern contemporaries, he employed chromaticism and expressive dissonance, heightened emotion, and dramatic effects in the service of musical rhetoric, shaping melodic lines to underline specific words or vivid metaphors.
Il primo libro de madrigali, published in Venice in 1582, already reveals these stylistic features and expressive resources in embryonic form, though less strikingly than in the *Quarto libro*, the next of his surviving collections. This

first contribution to the genre was dedicated to Fabrizio Carafa, Duke of Andria and Count of Ruvo—also Nenna's patron—and to the birth of his son Antonio. The celebratory character of the collection extols Carafa's virtues while exploring themes of love, passion, and joy. The fate of its dedicatee, however, would prove far more tragic: Gesualdo murdered both Carafa and his own wife upon discovering their adulterous affair.

Steeped in the spirit and vitality of these delightful compositions—richly ornamented, highly expressive, and fascinating in their development of the imitative style—the superb ensemble **Comet Musicke** demonstrates both individual and collective excellence. The performances are eloquent, distinguished by a beautiful, remarkably homogeneous, and vigorous sound.

Particularly admirable is the variety of instrumental accompaniments, which double or replace the vocal lines with great coherence and always in close dialogue with the meaning of the text. The string instruments bow, pluck, or strike their strings according to the affects being conveyed, at times even interrupting their playing to heighten dramatic tension. The excellent instrumental interludes provided by the ensemble of fiddles and viols, featuring works by Giovanni de Macque and Giovanni Maria Trabaci, are striking in their inventiveness. »

CD : Pomponio Nenna, Il primo libro di madrigali, Ricercar, Pomponio Nenna bittet zum Tanz *– 25/04/2026, Online Merker / Dirk Schauß :*

« Before Carlo Gesualdo shattered the conventions of harmony, there existed in southern Italy an age of innocence and radiant light. At the heart of this rediscovery stands **Pomponio Nenna**, born in Bari in 1556. His *Primo Libro de Madrigali* of 1582 is not a melancholy confession but a sensual celebration, and Comet Musicke brings it back to life with a degree of elegance and freshness rarely encountered in the field of early music. Nenna regarded himself throughout his life as a gentleman and a knight, and that noble lightness permeates every note of this recording. The album revolves around a joyful occasion: the birth of the ducal heir Antonio Carafa. As Nenna composes these madrigals, one seems to hear the bonfires of the Neapolitan streets and the pealing bells of Andria springing directly from the notes themselves. A spirit of sonic exuberance reigns throughout—something one might hardly expect from the composer who would later descend, alongside Gesualdo, into the depths of expressive dissonance. Here, pure sensual beauty still prevails, caressing the ear rather than challenging it through experimental audacity.

Under the direction of Francisco Mañalich, the musicians capture the character of these works with remarkable assurance. Within a broad and breathing sonority, the voices merge into a living organism without sacrificing their individual presence. Myriam Arbouz and Sarah Lefeuvre lead the soprano lines with a clarity that is never sharp-edged, winding like threads of fine silk around the middle registers. The polyphonic texture remains transparent throughout: every phrase is intelligible, every imitation and playful intervention from the tenors or bass can be followed with ease. A shared sense of breath lends the architecture of the madrigals a palpable flexibility and vitality.

The integration of the instrumental interludes is particularly successful. Organ works by Giovanni de Macque and Giovanni Maria Trabaci, transcribed here for a consort of viols and vihuelas, acquire an entirely new warmth and colour. A particularly magical moment comes in the album's eleventh track, *Consonanze stravaganti*. Here the viols unfold a harmonic spectrum so rich that one almost forgets these melodies were originally conceived for keyboard. The result is a meditative density that seems to suspend time itself.

To be sure, Nenna already hints at what is to come. Those who read the texts carefully will discover, beneath the imagery of flowers and herbs, the first subtle shadows. In madrigals such as *D'ogni ben casso e privo*, dissonant clashes become more frequent and a fate worse than death is lamented. One can already hear the emergence of the Neapolitan style that would soon transform the musical world. The historical irony is irresistible: Nenna's patron, Fabrizio Carafa, was the unfortunate nobleman whom Gesualdo would later discover in an adulterous affair with his wife before murdering them both. Nenna would subsequently enter the service of the killer almost without interruption. Yet when listening to this recording, tragedy remains only a distant echo, barely perceptible on the horizon.

With this album, **Comet Musicke** achieves the rare feat of offering a journey into the past that feels strikingly contemporary. The rhythms are buoyant, the melodies flow with an effortless naturalness reminiscent of the finest moments of Luca Marenzio. This is not a recording that seeks to present history as an academic lesson; rather, it

celebrates the sheer joy of life of a young Apulian gentleman still painting his world in its brightest colours. Anyone wishing to discover how Naples sounded before the shadows lengthened will find here a genuine jewel: **a refined and deeply sensual pleasure for all who cherish the madrigal as a living art form.**»

COMET MUSICKE brings Pomponio Nenna's earliest madrigals back to life *– 18/08/2026, ResMusica / Cécile Glaenzer :*

For their third recording, the young ensemble led by Francisco Mañalich delves into the world of the Neapolitan madrigal of the late sixteenth century.
Originally from Bari, in Apulia, the knight **Pomponio Nenna** belonged to the generation of composer-gentlemen whose best-known representative was Carlo Gesualdo. Nenna's biography actually intersects with that of the Prince of Venosa: his first patron, Fabrizio Carafa, Duke of Andria, was none other than the lover of Gesualdo's wife, whom Gesualdo would have murdered, along with her lover, a few years later. But before this tragedy, Nenna's *First Book of Madrigals for Five Voices* celebrated the birth of Carafa's eldest son, a happy occasion that inspired joyful and radiant music, full of lively rhythms. After Carafa's tragic death, Nenna settled in Naples at Gesualdo's court, where he developed a close stylistic affinity with him in the art of *stravaganza*. The *First Book*, however, still belongs to a world of lightness and pastoral inspiration, although darker shades occasionally emerge in the chromaticism and dissonances that seem to foreshadow what was to come.
The **Comet Musicke** ensemble brings together eleven musicians and singers, many of them multi-instrumentalists, like their artistic director Francisco Mañalich, himself a tenor and viol player, who here also performs on the vihuela (see the portrait of him published by ResMusica on the occasion of the release of their previous recording). This original blending of voices and instruments is a hallmark of the ensemble. Here, they vary the forces used for these five-part madrigals, alternating between *a cappella* versions and performances in which the viols play *colla parte*, creating a variety of sonorities. A few instrumental pieces by Giovanni de Macque and Trabaci judiciously punctuate the programme: transcriptions of organ works performed here by the viol consort. Their refined counterpoint and the chromaticism characteristic of Gesualdo's circle are clearly perceptible. The expressive dissonances that season the entire programme highlight the contrasts inherent in the meaning of the texts, from descriptions of nature in celebration to the first intimations of the torments of love. Once again, Comet Musicke demonstrates its gift for eloquence through a limpid polyphony, seemingly sculpted from the supple, shimmering substance of an exceptionally homogeneous sound. **A true gem.**

Pomponio Nenna "Il Primo Libro de Madrigali" door Comet Musicke op het label Ricercar. SUBLIEM! – 27/04/2026, Stretto, Magazine voor kunst / Michel Dutrieue :

« **Pomponio Nenna** was born in Bari in 1556 and studied there under Stefano Felis. He later moved to Naples, where he began his career as a composer within a stimulating environment of artistic exchange and emulation. Nenna and Carlo Gesualdo exerted a strong mutual influence on one another's madrigal style, particularly in their treatment of text, dissonance, and chromatic harmony. Nenna's vocal works are complemented here by a selection of organ pieces by local composers such as Giovanni Maria Trabaci and Giovanni de Macque, arranged for an ensemble of *vihuelas de arco* and viols.
A recording not to be missed!»

Il Primo Libro de Madrigali a Cinque Voci de Pomponio Nenna

«*Go, my song, where I cannot*»

CANTO
DI POMPONIO
NENNA DA BARI
CAVALIER DI CESARE
IL PRIMO LIBRO
De Madrigali à Cinque voci.
Nouamente dati in luce.
STAMPA DEL GARDANO
IN VENETIA MDCXVII.
Appresso Bartholomeo Magni.

This recording of Pomponio Nenna's *Primo libro de' madrigali a cinque voci* from the Comet Musicke ensemble presents us with music that is filled with happiness and light. Nenna was born in Bari, the principal city of Apulia, in 1556 and was only 26 years old when he published this volume of compositions — his first — in Venice in 1582. Nenna was not a professional musician as we understand the term, but rather belonged to the generation of gentleman composers that flourished at the turn of the 17th century. As Nenna indicated on the frontispieces of all his publications, he had inherited the title of *cavaliere di Cesare* that his father had received from the Emperor Charles V in 1533; the imperial eagle had appeared on the family coat of arms from that moment onwards. Nenna was appointed to the ruling body of Andria, a small town in Apulia on the Adriatic coast some fifty kilometres north of Bari in 1582. He owed his good fortune to Fabrizio Carafa, Duke of Andria and Count of Ruvo; Nenna, a perfect courtier, then dedicated his first volume of his works to the Duke not only in gratitude but also in celebration of the birth of Antonio Carafa, the first son of Duke Fabrizio and Duchess Maria. As was usual for most Neapolitan patricians, the Carafa family lived in Naples rather than in their fiefdoms on the Adriatic on the other side of the Apennines.

Nenna describes the birth of little Antonio not only in his dedication but also in his music. The collection opens with a madrigal for six voices, *Poi che legato il piè mi tien sì forte*; its text is a canzone by an anonymous poet, a long strophic poem entirely devoted to relating the happy birth of the child and incidentally singing its father's praises. Even though Nenna signed the dedication of his book from Naples rather than from Bari or Andria, he nonetheless dramatises the distance that separates him from his patron: "*S*ince my feet are bound so tightly not by reason but by fate, and this harsh golden chain forbids me to go where desire leads me, I would like, great Duke, to be transformed into a breeze, so that I may come to you where you are". Nenna entrusts the music with carrying his message: the line "Go my song, where I cannot" appears in the last part of the piece, in the manner of a troubadour's envoi.

Nenna adopted the genre of the light madrigal that had been popularised by Luca Marenzio in the early 1580s to set these joyful verses: it is lively and radiant music, 'grateful to the ear' (*grata all'orecchie*) as Vincenzo Giustiniani described it years later in his *Discorso sulla musica de' suoi tempi* (1628). The interweaving of the voices is frequently structured into highly accessible harmonic layers that give the music a gentle sense of swirling euphony; the melodies follow lively and playful rhythms and his contrapuntal techniques are never used to lessen the listener's pleasure. Nenna's music provides a touching account of the festivities organised for Antonio's birth in the Duke's fiefdoms: 'drums and bells in their thousands can be heard at all hours […] the lights lit in every window in the vicinity […] there is a fire that burns unceasingly in every street and in every place and which turns a dark night into a clear day'. Nenna depicts these joyous scenes in his music with ingenious figuralism, also demonstrating his emotional attachment to the Carafa family through his music.

The origins of the texts that Nenna set to music vary greatly, including works by Petrarch (the two-part madrigal on the sonnet *Lieti fiori et felici et ben nate herbe*), Remigio Nannini (the two-part madrigal on the sonnet *Itene o miei sospir ch'accesi in quella*), Lodovico Paterno (*Dolce mio foco ardente*) and, more unusually, the poet Chiara Matraini Contarini (*Dalla più bella mano*). The other texts are anonymous and generally were set to music only by Nenna.

Although the madrigals in this collection present a variety of moods that cover a wide emotional range, Nenna clearly places more weight on the side of *joie de vivre*, as can be seen in a series of bucolic and pastoral texts. Nenna gives pride of place to flowers and wild grasses, tender green leaves and young saplings, as does Petrarch in his sonnet, opening with an apostrophe to 'Happy, joyful flowers and well-born grasses' and as do various anonymous madrigal poets: '*Graceful herbs, green leaves and joyful flowers'* (*Vagh'erbe verde frondi e lieti fiori)* and 'Lilies, roses and violets' (*Gigli, rose e viole*). Nature was celebrating the birth of the future Duke of Andria, who lived long enough to succeed his father and perpetuate the Carafa line; he died in 1621 and left six children.

A dark side does, however, surface in places throughout the volume, even if it is still only a harmless shadow that is intended more to accentuate the lighter passages. Dissonances accumulate in *D'ogni ben casso e privo*, set to an anonymous text: 'For you, lady, I live; under such a harsh fate, it is no longer living but is far worse than death'. Yet it was this darker vein that triumphed in Nenna's later volumes, as was also true of late Neapolitan madrigals as a whole, this style was led by Carlo Gesualdo, prince of Venosa. It was at this moment in time that the history of the genre and the history of its creators became linked: Gesualdo murdered Carafa in 1590, as Carafa had begun an adulterous affair with Maria d'Avalos, Gesualdo's wife. Gesualdo had caught them in flagrante delicto and murfdered them, aided by his own soldiers; this double homicide sent shockwaves through the ruling houses of Europe and inspired a raft of scandalous literature that continued well into the 17th century. The Neapolitan law courts judged that Gesualdo's actions were justified and quickly closed the case. The Carafa family, however, sought their own justice: Gesualdo lived under the threat of a vendetta for several years, even on his own lands.

Nenna, for his part, ended up in Gesualdo's service and was employed at his court between 1594 and 1599. The two composers developed an astonishing stylistic symbiosis, setting the same verses to music and pushing the language of the polyphonic madrigal to its furthest limits by exploring the deeply moving affects created by dissonance and chromaticism. These were no longer festive times.

There was also another protagonist who experienced these tragic events and stylistic metamorphoses at close quarters: Giovanni de Macque. A leading figure in Neapolitan music, a virtuoso organist, the director of the city's most prestigious ensemble, a teacher of many pupils — including Giovanni Maria Trabacci — and a good family man, de Macque served at Gesualdo's court in the second half of the 1580s. He left the prince's service in 1590, a few months before Gesualdo murdered his wife and her lover. De Macque probably guided Gesualdo at the beginning of his career as a composer by introducing him to the most advanced contrapuntal techniques of the time. De Macque published three ricercari by Gesualdo in his volume *Ricercate et canzoni francese*, which he also dedicated to Gesualdo, in 1586; de Macque's *Canzone IV* was first published in this volume. De Macque composed sumptuous madrigals but is better known today for his refined instrumental music, his extremely sophisticated contrapuntal ricercari and his experimental chromatic pieces with their 'extravagant consonances'. Although de Macque most probably composed them for keyboard, they were intended for all types of instruments and possibly even for voices. The choice of a consort of viols for this recording brings all the parts of the polyphony to life in a most original way as we rediscover these classics of Neapolitan keyboard music.

CATHERINE DEUTSCH

Comet Musicke – confirmed concerts (2026)

CD release concert :

May 1, 2026

Temple du Foyer de l'Âme

7bis, rue du Pasteur Wagner 75011 Paris

February 11, 2026 *Heinrich Isaac, Un Flamand à Florence* / De Bijloke (Gand, Belgique)

May 1, 2026 *** *Pomponio Nenna di Bari, Cavallier di Cesare* *** / Temple du Foyer de l'Âme (Paris)
!!! CD release concert !!!

May 10, 2026 *Las Trés Marias* / Embaroquement Immédiat (Pommeroeul, Belgique)

May 25, 2026 *Francisca Apumayta* / Tage Alter Muzik Regensburg (Allemagne)

July 22, 2026 *La Bourrasque* / Festival Camp de Base (Aussois, 73)

August 19, 2026 *Diego Ortiz, El arte de las Glosas* / Festival de verano de Menorca (Mahon, Espagne)

August 24, 2026 *** *Pomponio Nenna di Bari* *** / AMUZ - Laus Polyphoniae (Anvers, Belgique)

October 4, 2026 *Orfeo, Il canoro semideo* / Via Aeterna (Mont-Saint-Michel)

October 10, 2026 *Nicolas de Grigny, Génie de l'orgue français* / Festival d'Orgue de Cahors (46)

COMET musicke

Biography – Poetry, Passion, Stories

Comets return again and again across the centuries, linking distant eras to the present day. They embody our desire to bring contemporary audiences closer to the musical practices and repertoires of the past.
Drawing on historical organology and the study of early treatises, we seek to revive a repertoire ranging from the polyphonic music of the late Middle Ages and the Renaissance to Baroque airs.
Singers, storytellers, viol players, violinists, cornettists, flautists, and performers on medieval fiddles in turn, we adapt our instrumentation to the richness of each repertoire and create concert performances that combine music, poetry, humour, and education. For the duration of a concert, audiences travel with us through the worlds of some of Europe's most celebrated composers—Claudio Monteverdi, Gilles Binchois, Francisco Guerrero, Diego Ortiz, Johannes Ockeghem, Heinrich Isaac—and through thematic programmes exploring subjects such as the myth of Orpheus, “imperfect consonances”, *Las Tres Marías*, Catherine de' Medici, and Jean de La Fontaine.
One of our most recents programmes, created during a residency in Saintes in November 2025, places literature centre stage and invites audiences to follow in the footsteps of Zeno, the protagonist of Marguerite Yourcenar's *The Abyss* (*L'Œuvre au Noir*).
The fiddles and viols played by Comet Musicke were built by the luthier Marcelo Ardizzone.

Concerts, Festivals, and Tours

Since 2017, Comet Musicke has performed at numerous festivals and concert series, including the Radio France Occitanie Montpellier Festival, Sinfonia en Périgord, Voix et Route Romane, Laus Polyphoniae at AMUZ (Antwerp), the Oude Muziek Festival Utrecht, Musique et Mémoire, the Ribeauvillé Festival, the Pontoise Baroque Festival, Les Musicales de Normandie, the Sarrebourg Festival, the Callas Early Music Festival, concerts in Germany, Malta, Menorca… The ensemble has also undertaken a tour of Chile.
Comet Musicke has appeared in the *Quotidiennes – Jeunes Ensembles* series organised by the Cité de la Voix in Vézelay, was selected as a laureate of the *Jeunes Talents* programme at Sinfonia en Périgord, and was an ensemble-in-residence at the Abbaye aux Dames in Saintes.
The ensemble is regularly invited by France Musique, which has devoted several broadcasts to its two previous recordings.

Previous Recordings

Caleidoscopio
The ensemble's second double album, dedicated to the music of **Diego Ortiz**, was released on the label Son an Ero and was awarded a five-star rating by the Spanish magazine *Melómano*.

Quinze
The ensemble’s first double album, dedicated to the music of **Gilles Binchois** and **Johannes Ockeghem**, was released on the label Son an Ero and was awarded a five-star rating by *Classica*.

Ricercar was founded by Jérôme Lejeune in 1980 and the label swiftly became one of the major players in the rediscovery of early music.

Each Ricercar recording documents a moment in the history of music, one that can be experienced not only by listening but also by reading informative liner notes written with the general public in mind. Ricercar's aim has always been to seek out and make available unusual and unpublished works, although they have also recorded certain well-known works when new musicological discoveries have inspired their artists to a new style of performance or interpretation.

Each recording is made with the greatest respect possible for the history and origins of the work concerned; this goes from the use of the most authentic sources possible for the score to the choice of the musicians and the instruments that are most suited to the particular type of repertoire.

Ricercar has always sought out performers of the highest quality and its artists' list has grown continually over the last 40 years. These years have been marked by collaborations with many artists, some of whom made their first recordings with Ricercar: Philippe Herreweghe with the Chapelle Royale and the Collegium Vocale Gent, Philippe Pierlot and the Ricercar Consort, Bernard Foccroulle, Henri Ledroit, Jean Tubéry and La Fenice. Ricercar has also served as an ambassador abroad for many excellent Belgian artists: Greta De Reyghere, Le Chœur de Chambre de Namur, Les Agrémens and Guy Van Waas, La Pastorella and Frédéric de Roos, Dirk Snellings and the Capilla Flamenca and, most recently, Clematis, Vox Luminis and InAlto…

Many foreign artists have also recorded for Ricercar, including Doulce Mémoire (Denis Raisin Dadre), Le Miroir de Musique (Baptiste Romain), Les Dominos (Florence Malgoire), La Cappella Mediterranea (Leonardo Garcia Alarcon), Celadon (Paulin Bündgen), Le Petit Trianon and François Joubert-Caillet with his ensemble L'Achéron. Among the new arrivals at Ricercar are lutenist Bor Zuljan and soprano Julie Roset, who has signed an exclusive contract for recitals.

For several years, Ricercar has partnered with the MA FESTIVAL competition in Bruges, recording the winner of the competition every year. One of these is Russian violinist Evgeny Sviridov, with whom a more extensive collaboration has since been established and who has just released his third album on the label.

Ricercar is supported by the Ministère des Arts de la Scène du Ministère de la Fédération Wallonie Bruxelles.

https://outhere-music.com/fr/labels/ricercar