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# LOVE & LAMENT

Monteverdi | Della Ciaia | Carissimi

The Netherlands Bach Society

Jos van Veldhoven conductor

*Cappella*  *Figuralis*

  
SUPER AUDIO CD

Stereo  
Multi-ch

**Claudio Monteverdi** (1567-1643)

- 1 Lamento della Ninfa  
from: Madrigali Guerrieri et amorosi (1638)

**Girolamo Frescobaldi** (1583-1643)

- 2 Toccata 2a in F  
from: Suonate d'intavolatura del Sig.  
Girolamo Frescobaldi  
(Roma, Biblioteca Vaticana, Chig Q IV 25)  
*Harpisichord solo*

**Domenico Mazzocchi** (1592-1665)

- 3 Lamento di David  
from: Sacrae Concertationes

**Johann Kapsberger** (ca.1580-1651)

- 4 Toccata Settima  
from: Libro quarto di chitarrone  
(Roma, 1640)  
*Lute solo*

**Alessandro Della Ciaia** (ca.1605-ca.1670)

- 5 Lamentatio Virginis in dispositione Filii de cruce  
from: Sacri modulatus (1666)

**Michelangelo Rossi** (ca.1602-1656)

- 6 Settima Toccata  
from: Toccate e correnti d'intavolatura  
d'organo e cimbalo (Roma, ca. 1640)  
*Organ solo*

**Giacomo Carissimi** (1605-1674)

- 7 Historia di Jephte

**Monteverdi/Lamento**

soprano: Johannette Zomer  
tenor 1: Harry van Berne  
tenor 2: Robert Getchell  
bass: Henk Neven  
all bc players

**Mazzocchi/Lamento**

bass 1: Mattijs van de Woerd  
bass 2 (Testo): Henk Neven  
tenor 2 + David: Harry van Berne  
tenor 1 + Nuntio: Robert Getchell  
soprano 1: Anne Grimm  
soprano 2: Johannette Zomer  
soprano 3: Irmela Brünger  
soprano 4: Peter de Groot  
all bc players

**Della Ciaia/Lamentatio**

soprano solo: Johannette Zomer  
chorus 1: Anne Grimm, Peter de Groot, Robert  
Getchell, Mattijs van de Woerd  
chorus 2: Irmela Brünger, Matthias Lucht, Harry  
van Berne, Henk Neven  
all bc players

**Carissimi/Jephte**

Jephte: Mattijs van de Woerd, Filia: Anne Grimm  
historian: Johannette Zomer, Robert Getchell,  
Henk Neven  
ensembles: Johannette Zomer, Irmela Brünger,  
Peter de Groot, Robert Getchell, Harry van Berne,  
Henk Neven  
all bc players



photo: Marco Borggreve

## SOLOIST ENSEMBLE CAPPELLA FIGURALIS

**Conductor** Jos van Veldhoven

**Soprano** Johannette Zomer, Anne Grimm, Irmela Brünger

**Alto** Peter de Groot, Matthias Lucht

**Tenor** Robert Getchell, Harry van Berne

**Bass** Mattijs van de Woerd, Henk Neven

**Organ** Pieter Dirksen

**Harpsichord** Siebe Henstra

**Violone** Robert Franenberg

**Theorbo** Mike Fentross

**Cello** Lucia Swarts



**Jos van Veldhoven** studied musicology at the Rijksuniversiteit Utrecht and choral and orchestral conducting at the Royal Conservatory in The Hague. Since 1983 he has been artistic director of The Netherlands Bach Society. In this capacity he gives regular performances of the music of Johann Sebastian Bach and his contemporaries both in the Netherlands and abroad. Since 1989 Jos van Veldhoven has also been the conductor of the soloist ensemble Cappella Figuralis, which concentrates particularly on the music of the 17th century. In addition Van Veldhoven conducts the Utrechts Barok Consort he founded in 1976. Together with all of his ensembles, he has made a large number of recordings for radio, television, and CD both at

home and abroad, and has appeared at festivals in the Netherlands and many other countries in Europe. Regularly Jos van Veldhoven is invited as a guest-conductor, for instance with Das Orchester der Beethovenhalle Bonn, The Tokyo Philharmonic Orchestra and the Telemann Chamber Orchestra. In January 2000 he made his debut in the United States with the New York Collegium.

In recent years, Jos van Veldhoven has frequently attracted attention with performances of 'new' repertoire in the early music field. Particular interest has been drawn by performances including oratorios by Telemann and Graun, the Vespers of Gastoldi, Netherlands repertoire from the 'Golden Century', and numerous unknown 17th century dialogue pieces. Jos van Veldhoven also conducted many contemporary premiers of Baroque operas by composers including Mattheson, Keiser, Bononcini, Legrenzi, and Scarlatti. He also has made his own reconstructions of lost compositions by Johann Sebastian Bach such as the St. Mark Passion and the so-called 'Köthener Trauer-Music'.

Jos van Veldhoven also has a considerable reputation as a teacher. He is associated with the Amsterdam Conservatory and the Royal Conservatory in The Hague as a professor of choral conducting and ensemble technique. He is also the director of the yearly summer course for choral conductors, the 'Kurt Thomas Course' in Utrecht and he often works with the ensembles of the Conservatoire National Supérieur de Musique in Paris.

Referring to the recording of Bach's St. Matthew Passion (1997) the Dutch Music Magazine *Luister* said: "The most significant aspect about this performance is that Jos van Veldhoven has developed from being a fantastic choral conductor to becoming a Bach-conductor who can hold his own in the company of Herreweghe, Koopman and Leonhardt."



The soloist ensemble **Cappella Figuralis** was founded in 1989 by Jos van Veldhoven and performs under the auspices of The Netherlands Bach Society.

As was usually the custom in the 17th and 18th centuries, the ensemble almost always performs in



a one-on-a-part disposition, varying from a total of two to ten singers and an equal number of instrumentalists. Most of the musicians in Cappella Figuralis have also acquired considerable individual reputations outside of the ensemble. During recent years, Cappella Figuralis have given regular performances of the music of famous Baroque composers such as Schütz, Monteverdi, Sweelinck, Buxtehude, and Bach. But the ensemble has acquired its greatest renown with adventurous programming with a particular emphasis on lesser known repertoire. Works by Netherlands composers of the 'Golden Century' and Italian, French, German, and Netherlands dialogues of the 17th century were frequently on the program.



Cappella Figuralis has produced literally dozens of contemporary premieres by composers, like Buns, Verrijt, Van Geertsom, Charpentier, Cozzolani, Piccinini, Cossoni, Grossi, Pflieger, Tunder, Hacquart, De Koninck and Kuhnau. The ensemble has made a number of recordings for radio and TV broadcast, and has edited three CD recordings at Channel Classics Records, one of which received an Edison nomination for choir. "Their subtle way of making music, which is void of any exaggeration, is a blessing." (Reformatorsch Dagblad, 13/12/99).

From the beginning of the 17th century, composers in Italy and far beyond its borders discovered the dramatic power of small ensembles, for the most part abandoning the traditional a cappella polyphonic style. The richness of verbal language pointed the way to new modes of expression. Monody played a central role in this development: in essence, it consisted of a single singing voice accompanied by the new style of 'basso continuo'. The text was supported and followed word by word, making use of the 'affetti', a new freedom in the treatment of dissonance as well as sharply contrasting melodic and rhythmic treatments. Of course, any number of new musical forms and genres also developed, one of which was the dialogue - a genre which has repeatedly been given attention by Cappella Figuralis in recent years - and its more expansive version, the oratorio. A dialogue can best be described as a sung conversation, in which each of the persons taking part is represented by a single voice, and a group by a vocal ensemble. In addition, the 'cast' sometimes includes a narrator, whose part can be either single-voiced or many-voiced.

Since the characters in a dialogue, just as in opera, speak in the 'present time', the genre could have a strongly religious and/or didactic function: stories from the past could be brought into the present in this way, abstract ideas could be represented in a concrete scene. The genre came into

being in northern Italy at the beginning of the 17th century and spread over nearly the whole of the peninsula. The number of voices usually ranged from two to five with continuo, sometimes enriched with violin parts. In Rome, there was a certain preference for double choruses, sometimes with an added solo voice for the principal character; Della Ciaia's *Lamentatio* is a beautiful example of this. It was particularly in Rome that oratorio underwent a notable development, associated with names like that of the Mazzocchi brothers, Marazzoli, Luigi Rossi, and of course Carissimi. A treasure-trove of dialogues by Italians both known and unknown has survived; those of the lesser masters are often of surprisingly high quality.

The oldest dialogue composition on this CD, however, comes from a composer who is far from unknown: the **Lamento della Ninfa** of Claudio Monteverdi (1567-1643) which was published in his eighth book of madrigals, the *Madrigali guerrieri ed amorosi*, of 1638. The text is based on a poem by Rinuccini, which Monteverdi has set in a short dramatic scene (he himself calls the style '*stile rappresentativo*', the theatrical style): the lament of a shepherdess is framed, as in a Greek tragedy, by a 'chorus' of three men's voices. They sing the prologue and epilogue: a nymph laments the loss of her beloved. The actual lament is constructed as a *passacaglia*, in which a descending bass line of four notes - a traditional

lamenting motive - is repeated thirty-four times. Above this, the nymph sings intensely expressive melodies, filled with strange turns of phrase and frequently sharply dissonant with the immovable bass line; according to Monteverdi, she is not meant to sing strictly in tempo, but entirely according to her emotions. A strange tension is built up between the nymph and her three commenting men's voices, who sympathize with her but never assume the pathetic style of her singing. They give the listener an objective background against which the emotions of the soprano are thrown into even sharper relief.

In 1664, Domenico Mazzocchi (1592-1665) published his *Sacrae concertationes*, after a break of over 18 years during which he had published nothing of his own composition. Mazzocchi, in fact, only wrote a small quantity of religious music; the bulk of his oeuvre lies in the area of secular vocal music (including opera), which is remarkable, given that he himself was a priest. No doubt he was anxious, so near his own death, to clear his conscience by means of this musical testament. His dialogues, such as the **Lamento di David**, the story of how David learned of the death of Saul and his son Jonathan from the beginning of the second book of Samuel, certainly bear comparison with those of his fellow-citizen Giacomo Carissimi. The lament itself is sung by two four-voice choruses, one of which symbolizes

the men (two tenors, two basses) and the other the women (three sopranos and an alto).

Alessandro Della Ciaia (c.1605-c.1670) was a Sienese nobleman who composed music as an amateur, or 'dilettante'. In this manner, he seems to have been in no hurry to publish his three opus numbers; a collection of madrigals (1636), a book with lamenti and motets for voice and continuo (1650), and finally the *Sacri modulatus* (1666). The quality of his music, however, betrays not the slightest degree of amateurism, but rather demonstrates that Della Ciaia was a fully capable and original composer both of expert polyphony and expressive solo writing. Nowhere is this clearer than in the climax of his last collection, the **Lamentatio Virginis in depositione Filii de cruce** ('Lament of the Virgin [Mary] at the deposition from the Cross of her Son'). As a whole it cannot be considered a true dialogue, but is rather an extended lament by Mary, introduced by a duet and commented on by a chorus of angels, the latter being set as an eight-voiced double chorus in the Roman style; the text includes a number of unmistakable allusions to the text of the *Stabat Mater*. Della Ciaia achieves a beautiful conclusion by having Mary, who has passed through a series of extremely contrasted emotional states, finish with a particularly telling call to lamentation ('plange coelum, plange terra'), which is taken over by the concluding angelic choir in an almost Mozartean manner.

Giacomo Carissimi (1605-1674) spent his entire working life in Rome. He was famed in his day for his complete mastery of musical 'rhetoric'; a contemporary wrote that he 'could turn the emotions of his audience in whatever direction he chose'. He composed a large number of motets, masses, and - characteristically for the secular atmosphere of Rome in the baroque period - no fewer than one hundred and fifty secular cantatas. His fifteen oratorios, in contrast, were only a small part of Carissimi's extensive oeuvre. They were written for performances during Lent in the Oratorio del San Crocifisso, where 'connoisseurs' of the upper classes who preferred Latin to the vernacular came to listen. Carissimi's oratorios, then, are truly music for the connoisseur, and the masterpiece of them all, the **Historia di Jephte** (1650) was already famous during his lifetime. It is based on the story of Jephtha (Judges 11), who promises to God that he will sacrifice the first being he meets upon his return home if he is victorious in battle against the Ammonites. His wish is fulfilled, but upon his return, it is his only child, his daughter, who is the first to greet him. She is obedient to her fate, and in a heartrending lament ('plorare colles') she bewails her misfortune; the baroque echo-technique, in which key words at the ends of sentences are repeated by a distant voice, acquires great emotional power here because it is set for two sopranos - an extremely original device within such an emotionally expressive

monody. The emotional power of this lamento is, however, actually surpassed by the subsequent six-voiced closing chorus 'Plorate filii Israel', whose complex harmonies and intense dissonance became a generally admired model of polyphonic lament for a whole century (up to and including the time of Handel, who made use of it in his own 'Jephtha').

The toccata was developed by Roman lutenists and harpsichordists into a sort of instrumental answer to the vocal monody: we encounter a similarly free use of dissonance and the same freedom of rhythm and melody; the lack of a text is compensated by instrumental virtuosity. The past master of this technique was Girolamo Frescobaldi (1583-1643), the organist of St. Peter's Cathedral, whose fifty toccatas bear witness to his untrammelled imagination. The toccata on this recording survives in a manuscript of c. 1650, containing a collection of music from Frescobaldi's last years, including three harpsichord toccatas. The **Toccata Seconda** is an extended composition, with the composer's characteristic written-out trills, contrasting 'affetti', alternation between free and more imitative sections, strong rhythmic contrasts, and an obstinate motive to conclude. In some respects it already points forward in time to the toccatas of Froberger, who studied with Frescobaldi from 1637-1641. For a long time, it was thought that Michelangelo Rossi (1602-1656), a Genovese, was also a student of Frescobaldi, but it is now known that they were

actually competitors. Rossi, who had lived in Rome since 1624 and was known primarily as a composer of madrigals and operas, and as a violinist (!), published a collection of *Toccate e correnti* in 1640 for harpsichord or organ. The toccatas are notable for their original, sometimes almost manneristic character. The famous **Toccata settima** is constructed on a tightly dramatic plan, with a section in slow 'durezza' at the center. This is preceded, after some introductory passagework, by a section with descending thirds, and the second half consists of a section in flowing sixteenth-notes, and finally, in extreme contrast, a page of unbelievable chromaticism which explores and then deliberately violates the limits of mean-tone tuning. In the same year as Rossi's toccatas, the *Libro quarto di chitarrone* of another Roman resident, the lute virtuoso Giovanni Girolamo Kapsberger (c.1580-1651) was published. He was German in origin but grew up in Venice. In 1605 he settled in Rome, where, in addition to vocal monodies, he published a series of lute and chitarrone books. Kapsberger, with his works for chitarrone, laid the foundation for a rich 17th century tradition. The **Toccata settima** from Kapsberger's last chitarrone book of 1640 expertly makes use of the specific abilities of the chitarrone (harmonic effects, passagework even over the bass strings, chains of dissonances).

*Translation: David Shapero*

Seit dem Anfang des 17. Jahrhunderts entdeckten die Komponisten in, aber auch außerhalb Italiens die Ausdruckskraft kleiner Besetzungen und wandten sich größtenteils von der Tradition der polyphonen a capella-Schreibweise ab. Der Reichtum der Sprache wies den Komponisten den Weg zu neuen Ausdrucksmitteln. Dabei spielte die Monodie - eine Gesangsstimme, die vom damals gerade neuen Basso Continuo begleitet wird - eine zentrale Rolle, wobei sich die Musik mit Hilfe eines freien Dissonanzgebrauchs und einer sehr flexiblen Melodik und Rhythmik ('affetti') eng an den Text anschmiegt. Es liegt auf der Hand, dass sich aus diesem Ansatz heraus zahlreiche neue Genres entwickelten, so zum Beispiel der Dialog - ein Genre, dem sich die Cappella Figuralis in den letzten Jahren eingehend widmete - sowie dessen erweiterte Form, das Oratorium. Ein Dialog läßt sich umschreiben als eine gesungene Konversation, in der jeweils einzelne Personen von Solostimmen, und Gruppen von einem Gesangsensemble dargestellt werden. Daneben bezieht die 'Rollenverteilung' häufig auch eine erzählende Rolle mit ein, die entweder von einem oder auch von mehreren Sängern mehrstimmig übernommen wird.

Da im Dialog die Personen, ähnlich wie in der Oper, in der Gegenwart sprechen, erwarb sich das Genre eine religiös-erzieherische Funktion: Hier konnten historische Geschichten in die Gegenwart verlegt und abstrakte Vorstellungen in konkrete Szenen

umgesetzt werden. Der Dialog entstand in Norditalien zu Beginn des 17. Jahrhunderts und verbreitete sich schnell im ganzen Land. Die Besetzung variierte zwischen zwei und fünf Stimmen, die vom Continuo begleitet wurden; gelegentlich wurden Geigen hinzugenommen. In Rom bevorzugte man den Doppelchor - manchmal um eine Solostimme bereichert, die die Rolle der Hauptperson sang. Die Lamentatio Della Ciaias ist ein schönes Beispiel dafür. Rom war die Stadt, in der insbesondere auch das Oratorium entwickelt wurde. Komponisten wie die Gebrüder Mazzocchi, Marazzoli, Luigi Rossi und nicht zuletzt Carissimi müssen in diesem Zusammenhang genannt werden. Es ist uns ein Schatz an Dialogen bekannter und weniger bekannter Italiener erhalten. Davon erreichen auch die Werke kleinerer Meister ein erstaunlich hohes Niveau.

Das älteste Dialog-Werk dieser Einspielung stammt jedoch aus der Feder keines Geringeren als Claudio Monteverdi (1567-1643) - es ist das **Lamento della Ninfa** aus dem achten Madrigalbuch des Komponisten, das er 1638 unter dem Titel *Madrigali guerrieri et amorosi* veröffentlichte. Der Text basiert auf einem Gedicht Rinuccinis, das Monteverdi in einer kurzen dramatischen Szene vertont (er selbst nennt den Kompositionsstil den *stile rappresentativo*, den theatralen Stil): Eine Nymphe beklagt den Verlust ihres Geliebten. Ihr Gesang ist, wie auch in der griechischen Tragödie,

von einem Prolog und einem Epilog eingerahmt, die jeweils von einem 'Chor' dreier Männerstimmen gesungen werden. Der Mittelteil, das eigentliche Lamento, ist vom Aufbau her eine Passacaglia, wobei eine absteigendes Motiv aus vier noten in der Basslinie - ein traditionelles Klagemotiv - vierunddreißig Mal wiederholt wird. Darüber singt die Nymphe eindringliche Melodien, die mit ganz unerwarteten Wendungen überraschen und der starren Basslinie oft schrille Dissonanzen entgegensetzen. Laut Monteverdis Anweisungen sollte die Nymphe nicht streng im Tempo singen, sondern sich ganz von ihren Stimmungen leiten lassen. Eine eigenartige Spannung entsteht zwischen der Nymphe und den drei kommentierenden Männerstimmen, die zwar mit ihr sympathisieren, ihren pathetischen Tonfall jedoch nie übernehmen. Sie bieten dem Hörer einen objektiven Hintergrund, vor dem sich die Emotionen der Stimme um so plastischer hervorheben.

1664 veröffentlichte Domenico Mazzocchi (1592-1665) die *Sacrae concertationes*, nachdem achtzehn Jahre lang nichts von seiner Hand erschienen war. Mazzocchi verfasste nur wenig geistliche Musik. Der Schwerpunkt seines Œuvres liegt in der weltlichen Vokalmusik - einschließlich der Oper - was verwundert, zumal er selbst Priester war. Möglicherweise wollte er so kurz vor seinem Tod mit diesem musikalischen Testament sein Gewissen bereinigen. Seine Dialoge kann man

zweifelsohne mit denjenigen seines Kollegen Giacomo Carissimi vergleichen - wie auch das **Lamento di David**, die Geschichte aus dem zweiten Buch Samuel, in der David die Nachricht vom Tode Sauls und dessen Sohnes Jonathan erreicht. Der Lamentoteil wird von zwei vierstimmigen Chören gesungen, wobei der eine die Männer (zwei Tenöre und zwei Bässe) und der andere die Frauen (drei Soprane und ein Alt) symbolisiert.

Alessandro Della Ciaia (ca.1605-ca.1670) war ein Edelmann aus Siena, der das Komponieren und Musizieren als 'Dilettante' ausübte, es also als Liebhaberei betrieb. Folglich veröffentlichte er die drei Opusnummern seines Werkes auch ganz ohne Eile: 1636 erschien eine Madrigalsammlung, 1650 ein Buch mit Lamenti und Motetten (für eine Singstimme und Continuo) und 1666 schließlich der *Sacri modulatus*. Die Qualität seiner Musik jedoch läßt den Laien keineswegs erkennen. Sie demonstriert vielmehr, dass der Komponist sowohl die kunstvolle, mehrstimmige als auch die solistische, expressive Schreibweise vollkommen beherrschte und fantasievoll umsetzte. Dies wird nirgends so deutlich wie in der sein letztes Buch krönenden **Lamentatio Virginis in depositione Filii de cruce** ('Der Jungfrau [Maria] Klage bei der Kreuzabnahme ihres Sohnes'). Genau genommen handelt es sich hier nicht um einen Dialog, sondern um eine ausgedehnte Klage Marias. Sie wird von einem Duett eingeleitet und

vom Chor der Engel kommentiert, der nach römischem Vorbild als achstimmiger Doppelchor gesetzt ist. Der Chortext enthält einige Anlehnungen an den des Stabat Mater. Della Ciaia erreicht einen wunderbaren Schlußmoment, indem er Maria, nachdem sie die unterschiedlichsten Gemütszustände durchlebt hat, schließlich in einem eindringlichen, sich ergebenden Aufruf zur Trauer ('Plange coelum, plange terra') hervortreten läßt - was zuletzt vom abschließenden Chor der Engel auf fast mozartische Weise übernommen wird.

Giacomo Carissimi (1605-1674) arbeitete zeit seines Lebens in Rom. Schon damals war er wegen seiner vollendeten musikalischen 'Redegewandtheit' berühmt. Ein Zeitgenosse schrieb, er besäße die Fähigkeit, 'das Gemüt des Hörers in jedweden gewünschten Affekt' zu versetzen. Carissimi komponierte eine Fülle von Motetten und Messen sowie - was bezeichnend ist für die profane Atmosphäre des barocken Rom - nicht weniger als hundertfünfzig weltliche Kantaten. Die Oratorien - fünfzehn an der Zahl - bilden dagegen nur eine kleine Gruppe im umfangreichen Werk des Komponisten. Sie entstanden für die Aufführungen der Fastenzeit im Oratorio del San Crocifisso, wohin die 'Liebhaber' aus bessergestellten Schichten kamen, die die lateinische Sprache der des Volkes vorzogen. Die Oratorien Carissimis sind tatsächlich Musik für echte 'Feinschmecker' - das Meisterwerk unter ihnen, die **Historia di Jephthe** (1650), war

schon zu seinen Lebzeiten berühmt. Ihr liegt die Geschichte von Jephtha (nach dem Buch der Richter, Kap.11) zugrunde, der vor Gott ein Gelübde ablegt, auf dass er die erste Person, die ihm bei seiner Ankunft Zuhause begegne, opfern werde, falls es ihm gelinge, die Ammoniter zu besiegen. Dieser Wunsch geht in Erfüllung, und als er nach Hause kommt, ist es sein einziges Kind, seine Tochter, die ihm als Erste gegenübertritt. Diese gibt sich ihrem Schicksal hin, und in einer herzerreißenden Klage ('plorare colles') beweint sie ihr Unglück Mittels der barocken Echotechnik, bei der Schlüsselwörter am Ende von Phrasen in der Ferne wiederholt werden, wird hier - auch durch die Besetzung von zwei Sopranstimmen - eine musikalische Tiefe erzielt, ein innerhalb dieser an sich schon expressiven Monodie reizvoller Effekt. Die Ausdruckskraft dieses Lamentos wird vom darauffolgenden, sechsstimmigen Schlusschor 'Plorate filii Israel' sogar noch übertroffen. Mit seiner komplexen harmonischen Struktur und seinen eindringlichen Dissonanzen sollte dieses Chorstück noch ein ganzes Jahrhundert lang (bis zu Händel) als Vorbild einer polyphonen Klage gelten.

Als instrumentale Antwort auf die vokale Monodie schufen die römischen Lautenisten und Cembalisten die Toccata: Hier finden wir einen ähnlich freien Umgang mit Melodie, Rhythmus und Dissonanzen - der fehlende Text wird mit instrumentaler Virtuosität kompensiert. Meister des Genres war

der Organist des Peterskirche, Girolamo Frescobaldi (1583-1643), der rund fünfzig Toccaten hinterließ, welche von einer unbändigen Fantasie zeugen. Die in dieses Programm aufgenommene Toccata ist uns über eine Handschrift aus der Zeit um 1650 überliefert, die eine Sammlung von Kompositionen aus den letzten Lebensjahren des Komponisten umfaßt. Unter ihnen befinden sich auch drei Toccaten für Cembalo. Die **Toccata seconda** ist ein umfangreiches Werk mit den für Frescobaldi typischen, ausgeschriebenen Trillern, wie auch gegensätzlichen 'Affetti', häufigen Wechseln zwischen freieren und imitatorischen Abschnitten, großen rhythmischen Kontrasten und als Abschluß einem 'obstinaten' Motiv. In verschiedener Beziehung weist sie bereits auf die Toccaten Frobergers voraus, der von 1637 bis 1641 von Frescobaldi Unterricht erhielt. Übrigens nahm man lange an, dass auch Michelangelo Rossi (1602-1656), ein gebürtiger Genueser, ein Schüler Frescobaldis war. Wie wir nun aber wissen, waren die beiden eher Rivalen. Rossi, der seit 1624 in Rom lebte und insbesondere als Madrigal- und Opernkompunist, aber auch als Geiger (!) bekannt war, veröffentlichte 1640 die Sammlung *Toccate e correnti* mit Stücken für Cembalo bzw. Orgel. Die Toccaten springen mit ihren originellen, manchmal fast manieristischen Einfällen ins Auge. Der Aufbau der berühmten **Toccata settima** hält sich an einen stringenten dramatischen Plan, wobei ein Abschnitt in langsamer 'durezza' den Mittelpunkt

bildet. Diesem geht - nach einleitenden Passagen - ein Teil vorweg, der von fallenden Terzen geprägt ist, während der zweite Teil aus fließenden Sechzehntelbewegungen besteht und schließlich - als Kontrast dazu - in einer unglaublichen Chromatik mündet, wobei die Grenzen der Mitteltonstimmung erkundet und bewusst überschritten werden. Im gleichen Jahr, in dem Rossis Toccaten erschienen, wurde auch das *Libro quarto di chitarrone* des ebenfalls in Rom lebenden Lautenvirtuosens Girolamo Kapsberger (ca.1580-1651) veröffentlicht. Kapsberger war gebürtiger Deutscher und wuchs in Venedig auf. 1605 kam er nach Rom, wo er neben einigen vokalen Monodien auch eine Reihe von Lauten- und Chitarronebüchern publizierte. Seine Werke für Chitarrone erwiesen sich als der Ausgangspunkt einer reichen Tradition des 17. Jahrhunderts. Die **Toccata settima** aus Kapsbergers letzter Sammlung aus dem Jahre 1640 nutzt die spezifischen Möglichkeiten der Chitarrone (so etwa harmonische Effekte und Dissonanzketten sowie schnelle Passagen, die auch die Basssaiten mit einbeziehen) gekonnt aus.

*Übersetzung: Gabriele Wahl*

**A**u début du dix-septième siècle, des compositeurs d'Italie et divers autres pays découvrirent la force dramatique des petits effectifs et rompirent en majeure partie avec l'écriture polyphonique à capella utilisée jusqu'alors. Ils découvrirent également par la richesse du langage un chemin vers de nouveaux moyens d'expression. Un rôle clé fut joué par la monodie: en principe une voix chantée solo accompagnée au moyen d'une nouvelle technique, celle de la basse continue. Le texte est suivi de près par la musique au moyen d'une utilisation libre des dissonances, mais aussi de rythmes et de mélodies variées ('affetti'). Naturellement, toutes sortes d'autres formes et genres musicaux furent développés, parmi eux le dialogue - genre auquel Cappella Figuralis a régulièrement accordé son attention ces dernières années - et une version plus élaborée de ce genre, l'oratorio. Le dialogue peut être décrit comme une conversation chantée dans laquelle les personnages isolés sont représentés par une seule voix et les groupes par un ensemble de voix. Le dialogue fait parfois aussi intervenir un narrateur pouvant chanter aussi bien à une voix qu'à plusieurs voix.

Vu que dans un dialogue, les personnages parlent au présent, tout comme à l'opéra, ce genre eut une grande fonction éducative dans le domaine religieux: des récits du passé pouvaient être instantanément transposés au présent, des idées abstraites pouvaient être rendues par une scène

concrète. Le genre vit le jour en Italie du nord au début du dix-septième siècle et se répandit rapidement dans toute la péninsule. Le nombre de voix de ce type de pièces varie généralement entre deux et cinq, ces dernières sont accompagnées par une basse continue et parfois enrichies par des parties de violon. À Rome, on avait une certaine prédilection pour la technique du double chœur, éventuellement aussi pour une voix chantée solo représentant le personnage principal - le *Lamentatio* de Della Ciaia en est un bel exemple. Dans cette ville, l'oratorio connut une grande expansion, genre auquel furent liés des noms tels que celui des frères Mazzocchi, Marazzoli, Luigi Rossi, et naturellement, Carissimi. Un impressionnant nombre de dialogues de compositeurs italiens connus et inconnus furent conservés; ceux des compositeurs moins connus sont souvent d'un niveau étonnamment élevé.

Le plus ancien dialogue enregistré ici fut composé par un compositeur certainement pas inconnu puisqu'il s'agit du **Lamento della Ninfa** de Claudio Monteverdi (1567-1643). Cette oeuvre est issue de son huitième livre de madrigaux (1638) intitulé *Madrigali guerrieri et amorosi*. Le texte est basé sur un poème de Rinuccini que Monteverdi plaça au sein d'une brève scène dramatique (style qu'il nomma '*stile rappresentativo*' ou style théâtral): la plainte d'une bergère est encadrée, comme dans la tragédie grecque, par un

'choeur' composé de trois voix d'hommes. Ils chantent un prologue et un épilogue: une nymphe déplore la perte de son amant. Le véritable lamento est construit comme une passacaille: un motif mélodique descendant de quatre notes - élément traditionnel de la plainte - est répété trente-quatre fois. Au-dessus de cette ligne de basse quelque peu rigide, la nymphe chante d'intenses mélodies, riches en tournures étranges faisant souvent entendre de violentes dissonances. D'après Monteverdi, la nymphe ne doit pas chanter sa partie strictement en rythme mais doit suivre entièrement ses sentiments. Une tension curieuse naît entre la nymphe et les trois commentateurs qui certes sympathisent mais ne reprennent à aucun moment son intonation pathétique. Ils offrent à l'auditeur un arrière-plan objectif sur lequel contrastent d'autant plus les émotions de la soprano.

Domenico Mazzocchi (1592-1665) publia ses *Sacrae concertationes* en 1664, dix-huit ans après sa dernière oeuvre éditée. Mazzocchi ne composa en fait que peu de musique spirituelle. La plus grande partie de son oeuvre est constituée de musique vocale profane (dont des opéras), ce qui est assez remarquable car il était aussi prêtre. Il voulut peut-être, peu avant sa mort, se donner bonne conscience grâce à ce testament musical. On peut sans l'ombre d'une hésitation comparer ses dialogues à ceux de son contemporain, Giacomo Carissimi, comme par exemple son **Lamento di**

**David**, récit de l'annonce à David de la mort de Saül et de son fils Jonathas au début du deuxième livre de Samuel. Le lamento en lui-même est chanté par deux chœurs à quatre voix, l'un symbolisant les hommes (deux ténors, et deux basses), l'autre les femmes (trois sopranos et une alto).

Alessandro Della Ciaia (vers 1605 - vers 1670), gentilhomme de Sienne, composait et faisait de la musique en amateur, par goût. Il publia donc ses trois opus sans hâte: un recueil de madrigaux en 1636, un livre de lamenti et de motets pour voix et basse continue en 1650, et enfin ses *Sacri moduli* en 1666. La qualité de sa musique ne porte cependant aucune trace de dilettantisme et montre que Della Ciaia maîtrisait de façon complète et originale la polyphonie, son ingéniosité, mais aussi l'écriture expressive pour voix soliste. C'est ce que prouve par exemple la **Lamentatio Virginis in depositione Filii de cruce** (Plainte de la Vierge [Marie] lors de la descente de croix de son Fils) qui couronne son dernier recueil. À vrai dire il ne s'agit pas d'un dialogue mais d'une longue plainte de Marie, introduite par un duo et commentée par un chœur d'anges, double chœur à huit voix, à la manière romaine. Leurs textes comprennent un certain nombre d'allusions claires à celui du Stabat Mater. Della Ciaia obtint un merveilleux effet final en faisant finalement aboutir la partie de Marie, après l'avoir fait passer par un certain nombre de passions extrêmes, à un appel au deuil particulière-

ment pénétrant ('Plange coelum, plange terra'), repris ensuite par un chœur d'anges conclusif de manière presque mozartienne.

Giacomo Carissimi (1605-1674) travailla toute sa vie à Rome. Il fut à son époque célèbre pour sa maîtrise absolue de la 'rhétorique' musicale. Un de ses contemporains écrivit en effet qu'il parvenait à mener 'l'âme des auditeurs dans la passion qui lui plaisait'. Il composa un très grand nombre de motets, des messes et pas moins de cent cinquante cantates profanes - caractéristiques du climat profane de Rome à l'époque baroque. Les oratorios, au nombre de quinze, ne représentent donc qu'une très petite partie de la vaste œuvre de Carissimi. Ils furent composés pour les périodes de carême de l'Oratorio del San Crocifisso où se rendaient certains 'amateurs' des milieux aisés préférant le latin à la langue vernaculaire. Les oratorios de Carissimi furent véritablement des œuvres pour connaisseurs. **L'Historia di Jephte** (1650), chef d'œuvre parmi ces derniers, fut célèbre du vivant du compositeur. Il reprend l'histoire de Jephté (d'après de Livre des Juges, 11): celui-ci promet à Dieu de lui offrir en holocauste la première personne qu'il verra à son retour chez lui s'il parvient à vaincre les Ammonites, vœu qui fut accompli. Lorsqu'il rentre chez lui, c'est hélas son unique enfant, sa fille, qui vient la première à sa rencontre. Elle se résigne à son sort, et dans une plainte déchirante ('Plorate colles') elle déplore son malheur. La technique de

l'écho si appréciée à l'époque baroque - par laquelle certains mots clés sont répétés à la fin des phrases dans le lointain - prend ici une immense profondeur grâce à l'utilisation de deux sopranos - effet très original au sein d'une monodie si expressive. La force expressive de ce lamento est surpassée par le chœur final à six voix 'Plorate filii Israel' qui par ses harmonies complexes et ses dissonances intenses fut considéré pendant un siècle (jusqu'à l'époque de Händel) comme un modèle de plainte polyphonique.

La toccata, remodelée par les luthistes et les clavecinistes romains, fut une sorte de réponse musicale à la monodie vocale: on y trouve le même type d'utilisation libre de la dissonance et la même liberté sur le plan rythmique et mélodique. L'absence de texte est compensée par la virtuosité instrumentale. Girolamo Frescobaldi (1583-1643), organiste de Saint-Pierre, fut un grand maître du genre. Il légua une cinquantaine de toccatas à la postérité, témoignages d'une imagination effrénée. La toccata enregistrée ici est issue d'un manuscrit daté environ de 1650. Ce dernier comprend un ensemble d'œuvres de Frescobaldi composées durant les dernières années de sa vie dont trois toccatas pour clavecin. **La Toccata seconda** est une vaste œuvre comprenant un certain nombre d'éléments caractéristiques du style du compositeur: trilles écrits, 'affetti' contrastés, alternances entre des sections libres ou plus imitatives, forts

contrastes rythmiques, et enfin utilisation d'un élément 'obstiné'. À divers égards, elle annonce déjà les toccatas de Froberger qui fut élève de Frescobaldi entre 1637 et 1641. On pensa pendant longtemps que Michelangelo Rossi (1602-1656), originaire de Gênes, fut également un élève de Frescobaldi. Il paraît d'après les renseignements que l'on possède à présent qu'ils furent plutôt rivaux. Rossi, qui vécut à Rome à partir de 1624, fut surtout connu comme violoniste (!) et compositeur de madrigaux et d'opéras. En 1640, il publia un recueil de *Toccate e correnti* pour clavecin ou orgue. Les toccatas sont remarquables pour leurs idées originales, parfois même maniéristes. La célèbre **Toccata settima** est construite selon un plan dramatique strict: Son centre est formé par une section en lentes *durezze* précédée, après des traits introductifs, par un passage en tierces descendantes. La deuxième moitié de l'oeuvre se compose d'une section dominée par un mouvement fluide de doubles croches qui cède enfin la place à une incroyable page chromatique contrastant à l'extrême avec ce qui précède. Dans cette dernière, les limites de l'accord mésotoniques sont explorées et sciemment franchies. L'année de la parution des toccatas de Rossi vit aussi la publication du *Libro quarto di chitarrone* de Giovanni Girolamo Kapsberger (vers 1580-1651), luthiste virtuose installé également à Rome. D'origine allemande, il grandit à Venise. En 1605, il se fixa à Rome où il publia des monodies vocales mais aussi

une série de recueils d'oeuvres pour luth et chitarrone. Avec ses oeuvres pour chitarrone, Kapsberger jeta les bases d'une riche tradition qui resta vivace durant tout le dix-septième siècle. La **Toccata settima** du dernier recueil d'oeuvres pour chitarrone de Kapsberger (1640) explore d'une manière experte les possibilités intrinsèques de l'instrument (effets harmoniques, traits utilisant les cordes de basse, dissonances en chaînes).

*Traduction: Clémence Comte*

**Claudio Monteverdi**  
**Lamento della Ninfa (Ottavio Rinuccini)**

*Non havea Febo ancora  
recato al mondo il dì  
ch'una donzella fuora  
del proprio albergo uscì.*

*Sul pallidetto volto  
scorgea se il suo dolor,  
spesso gli venia sciolto  
un gran sospir dal cor:*

*Si calpestando fiori  
errava hor qua hor là,  
i suoi perduti amori  
così piangendo va:*

*"Amor," - dicea; il ciel  
mirando, il piè fermò.  
Amor, dov'è la fe'  
che 'l traditor giurò?*

*Fa che ritorni il mio  
amor com'ei pur fu,  
o tu m'ancidi ch'io  
non mi tormenti più.*

*Miserella, ah, più no, no;  
Tanto gel soffrir non può*

*Non vo'più ch'ei sospiri  
se non lontan da me;*

**Claudio Monteverdi**  
**Lamento della Ninfa (Ottavio Rinuccini)**

*The sun had not yet  
returned day to the world  
when a young girl came forth  
from her house.*

*On her pale face  
could be seen her grief.  
Often she let loose  
a great sigh from her heart.*

*So, treading on the flowers  
she wandered now here, now there,  
lamenting thus  
her lost love.*

*O Love, she said, gazing  
at the sky, her feet still:  
Where, O where is the faith  
which that traitor swore?*

*Make my love return  
as he was before.  
Or kill me so that I  
do not torment myself any longer.*

*Wretched girl, ah, no more, no;  
No longer can she bear such coldness.*

*I do not want him to sigh any more  
unless he is far from me*

*no, no, che i martiri  
più non dirammi affè.*

*Perchè di lui mi struggo  
tutt'orgoglioso sta,  
che sì, che sì, se 'l fuggo  
ancor mi pregharà.*

*Se ciglio ha più sereno  
colei che 'l mio non è,  
già non rinchiude in seno,  
amor, si bella fè.*

*Ne mai si dolci baci  
Da quella bocca havrai  
Ne più soavi ah taci  
Che troppo il sà.*

*Si tra sdegnosi pianti  
Spargea le voci al ciel;  
Così ne' cori amanti  
Mesce Amor fiamma e gel.*

### **Domenico Mazzocchi** **Lamento di David**

*Cum reverteretur David a caede Amalec,  
apparuit homo veniens de castris Saul veste  
conscissa et pulvere aspersus caput. Et venit  
ad David, cecidit super faciem suam et ado-  
ravit. Dixitque ad eum David:*

*No, I no longer wish to say  
that I am afflicted with sorrow.*

*Because I melt away for him,  
he is so proud.  
but if, but if I run away  
he will again beseech me.*

*If that other girl  
has a more serene brow than mine,  
yet, Love, you have not put in her breast  
so fine a faith as mine.*

*Never again will you have such sweet  
kisses from that mouth,  
never again ...ah, silence.  
for too well you know this.*

*Thus with angry complaints  
she scattered her words to heaven;  
thus in lovers' hearts  
love mixes flames and frost.*

### **Domenico Mazzocchi** **David's Lamentation**

*And when David returned from the slaughter  
of the Amalekites, a man came out of the  
camp of Saul with his clothes rent, and earth  
upon his head. And he came unto David, and  
fell upon his face, and did reverence. And  
David said unto him:*

*Unde venis?*

*De castris Israel fugi.*

*Quod est verbum, quod factum est? Indica mihi.*

*Fugit populus ex proelio et multi corruentes e populo mortui sunt. Sed et Saul et Jonathas, filius ejus, interierunt.*

*Unde scis, quia mortuus est Saul et Jonathas, filius ejus?*

*Casu veni in montem Gelboe, et Saul incumbat super hastam suam vidensque me dixit mihi: Sta super me et interfice me, quoniam tenent me angustiae. Stansque super eum occidi illum; sciebam enim, quod vivere non poterat.*

*Apprehendens autem David vestimenta sua scidit omnesque viri qui erant cum eo, et planxerunt et fleverunt. Dixitque David ei qui nuntiaverat:*

*Unde es tu?*

*Filius hominis Amalecitae ego sum.*

*Quare non timuisti mittere manum tuam, ut occideris christum Domini?*

*Whence comest thou?*

*Out of the camp of Israel am I escaped.*

*How went the matter? I pray thee, tell me.*

*The people are fled from the battle, and many of the people also are fallen and dead; and Saul and Jonathan his son are dead also.*

*How knowest thou that Saul and Jonathan his son be dead?*

*As I happened by chance upon mount Gilboa, behold, Saul was leaning upon his spear. And he said unto me, stand, I pray thee, over me, and slay me: for my agony is come upon me. So I stood before him, and slew him, for I knew that he could not live.*

*And learning of this, David tore his clothes, and likewise all the men who were with him, and mourned and wept. And David said to him who had brought him these tidings:*

*Whence art thou?*

*I am the son of an Amalekite.*

*How wast thou not afraid to stretch forth thine hand to destroy the Lord's anointed?*

*Planxit autem David planctum hujusce modi super Saul et super Jonatham filium ejus et ait:*

*Considera, Israel, pro his qui mortui sunt super excelsa tua vulnerati.*

*Inclyti Israel super montes tuos interfecti sunt.*

*Quomodo ceciderunt fortes?*

*Montes Gelboe, nec ros pluvia veniant super vos, neque sint agri primitiarum, quia ibi abjectus est clypeus fortium, clypeus Saul, quasi non esset unctus oleo.*

*Filiae Israel, super Saul flete.*

*Quomodo ceciderunt fortes in proelio?*

*Jonathas in excelsis tuis occisus est.*

*Saul et Jonathas, amabiles et decori in vita sua,*

*in morte quoque non sunt divisi.*

*Aquilis velociore, leonibus fortiores.*

*Doleo super te, frater mi Jonatha, decore nimis et amabilis super amorem mulierum.*

*Sicut mater amat unicum filium suum, ita ego te diligebam.*

*Quomodo ceciderunt robusti et perierunt arma bellica?*

*Quis vestiet nos coccino in deliciis?*

*Quis praebebit ornamenta aurea cultui nostro?*

*Quomodo ceciderunt robusti et perierunt arma bellica?*

*And David lamented with this lamentation over Saul and over Jonathan his son, saying:*

*Behold o Israel, those who perished, wounded upon thy heights.*

*O mighty Israel, they were killed upon thy mountains.*

*How are the mighty fallen?*

*Ye mountains of Gilboa, let there be no dew, neither let there be rain upon you, nor let there be fields of offerings, for there is cast vilely away the shield of the mighty, the shield of Saul, as though he had not been anointed with oil.*

*Ye daughters of Israel, weep over Saul,*

*How are the mighty fallen in the midst of battle?*

*Jonathan was slain in thy high places.*

*Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided. They were swifter than eagles, they were stronger than lions.*

*I am distressed for thee, my brother Jonathan; very pleasant hast thou been unto me; thy love to me was passing the love of women.*

*As a mother loveth her only son, thus did I love thee.*

*How are the mighty fallen, and the weapons of war perished?*

*Who will clothe us in scarlet raiment?*

*Who will hang ornaments of gold on our apparel?*

*How are the mighty fallen, and the weapons of*

*Montes Gelboe, nec pluvia nec ros veniant  
super vos,  
ubi ceciderunt fortes Israel.*

**Allessandro Della Ciaia**  
**Lamentatio Virginis in dispositione Filii de  
cruce**

*Historicus:*

*Dum Angeli pacis amare flebant, Virgo  
Sanctissima,  
depositum e Cruce Filium amplexa,  
cum plorantibus, exclamavit:*

*Virgo Maria:*

*Quis, quis dabit capiti meo aquam, et oculis  
meis fontem lacrimarum?  
Et plorabo te Deum meum filium unicum,  
meum dulcissimum amorem meum. Quis  
dabit fontem lacrimarum?*

*Angeli:*

*O quam tristis et afflicta,  
lacrimatur benedicta  
Mater unigeniti.*

*Virgo Maria:*

*Jesu, fili mi! Quis mihi tribuat ut ego, ut ego  
moriar pro te.  
Si tu unica vita mea, jam peristi. Quomodo  
vivam?  
Vivere sine te vera mors est, Jesu fili mi.*

*war perished?*

*Ye mountains of Gilboa, let there be no dew,  
neither let there be rain upon you, where the  
mighty of Israel are fallen.*

**Alessandro Della Ciaia**  
**Lamentation of the Virgin Mary at the  
Deposition of her Son from the Cross**

*Historian:*

*When the angels of peace wept bitter tears,  
the most holy Virgin, embracing her Son who  
had been taken down from the Cross, cried  
out with the mourners:*

*Virgin Mary:*

*Who, who will give water unto my head, and  
a fount of tears unto my eyes?  
And I will weep for Thee, o God, my only  
Son, my sweetest love. Who will give me a  
fount of tears?*

*Angels:*

*O how sadly and how painfully wept the  
blessed Mother of the only born Son of God.*

*Virgin Mary:*

*Jesus, my Son! Wherefore was it not given to  
me that I might have died for thee! If thou,  
my only life, have died, wherefore shall I live?  
Life without thee is death, Jesus my son.*

Angeli:

*Qui est homo qui non fleret  
Christi Matrem si videret  
in tanto supplicio?*

Virgo Maria:

*Ubi est dilectus ille, meus candidus et rubi-  
cundus electus ex millibus?  
Ubi dulces oculi,  
ubi manus tornatiles plenes hyacintis?  
Ubi guttur suavissimum?  
Ubi dilectus ille, meus totus amabilis, totus  
desiderabilis? Me miseram!  
Obscuratum est aurum, mutatus est color  
optimus.  
Vidimus eum, et non erat aspectus.*

Angeli:

*Quis non posset contristari  
piam Matrem contemplari,  
dolentem cum filio?*

Virgo Maria:

*Ingrati filii Juda, ingrati impii crudeles!  
Dicite, quando vos offendit Filius meus, in  
quo vos contristavit?  
Quid ultra facere vobis debuit et non fecit?  
Pro vobis flagellavit Aegyptum,  
vos illum flagellatum tradidistis.  
Aperuit vobis mare! Vos lancea aperuistis  
latus ejus.  
Exaltavit vos magna virtute.  
Vos illum in patibulo suspendistis!*

Angels:

*Who would not weep, seeing the Mother of  
Christ in such torment?*

Virgin Mary:

*Where is my beloved, my white and rosy  
beloved, the chosen among thousands?  
Where, the sweet eyes, where, the delicate  
hands filled with blooming hyacinths? Where,  
the sweetest voice? Where, the beloved, my  
all-beloved, my all-desired? Alas!  
Gold is dim, the fairest colors are faded... we  
saw him, and he was not seen.*

Angels:

*Who could not be moved, seeing this humble  
Mother, weeping with her Son?*

Virgin Mary:

*Ungrateful children of Judea, ungrateful,  
impious, cruel!  
Say, how hath my Son offended you, how  
hath he cast you down?  
What more must he do for you, that he has  
not done?  
For you he chastised Egypt, and you chastised  
him.  
He opened the sea for you! And you opened  
his side with a spear.*

*Plange Caelum, plange terra. Occisum omnia plangite Salvatorem.*

*Angeli:*

*Plange Caelum, plange terra.  
Occisum omnia plangite Salvatorem.*

### **Giacomo Carissimi Historia di Jephthe**

*Historicus:*

*Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis acquiescere nolisset, factus est super Jephthe Spiritus Domini, et progressus ad filios Ammon votum vovit Domino dicens:*

*Jephthe:*

*Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustam.*

*Chorus:*

*Transivit ergo Jephthe ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos.*

*He brought you supreme grace,  
And you brought him to the gallows!  
Weep, o heavens, weep, o earth. Weep, all things, for the death of the Savior.*

*Angels:*

*Weep, o heavens, weep, o earth. Weep, all things, for the death of the Savior.*

### **Giacomo Carissimi The Story of Jephtha**

*Historian:*

*When the King of the Ammonites and the children of Ammon made war against Israel, and the Ammonites would not hearken unto the words of Jephtha, then the spirit of the Lord came upon Jephtha, and passing over unto the children of Ammon, he vowed a vow unto the Lord, and said:*

*Jephtha:*

*If thou shalt without fail deliver the children of Ammon into mine hands, then it shall be, that whosoever cometh forth of the doors of my house to meet me, him shall I offer up unto God for a burnt offering.*

*Chorus:*

*So Jephtha passed over unto the children of Ammon that he might fight against them in strength and with the courage of God.*

*Historicus a 2:*

*Et clangebant tubae et personabant tympana  
et proelium commissum est adversus  
Ammon.*

*Basso:*

*Fugite, cedite impii, perite gentes occumbite  
in gladio. Dominus exercitum in proelium sur-  
rexit et pugnat contra vos.*

*Chorus:*

*Fugite, cedite impii, corruite, et in furore  
gladiis dissipamini.*

*Historicus:*

*Et percussit Jephthe viginti civitates Ammon  
plaga magna nimis.*

*Historicus a 3:*

*Et ululantes filii Ammon facti sunt coram filiis  
Israel humiliati.*

*Historicus:*

*Cum autem victor Jephthe in domum suam  
reverteretur, occurrens ei unigenita filia sua  
cum tympanis et choris praecinebat:*

*Filia:*

*Incipite in tympanis et psallite in cymbalis.  
Hymnum cantemus Domino et modulemur*

*Historian a 2:*

*And they sounded the trumpet and beat the  
drum and the battle against the Ammonites  
was joined.*

*Basso:*

*Flee, surrender ye impious ones, perish, ye  
peoples, fall upon your swords. God hath  
raised an army in battle and fighteth against  
us.*

*Chorus:*

*Flee, surrender ye impious ones, fly and be  
scattered amid the fury of the swords*

*Historian:*

*And Jephtha wrought great destruction upon  
the twenty cities of Ammon.*

*Historian a 3:*

*And the children of Ammon, weeping and  
wailing, were cast in the dust before the sons  
of Israel.*

*Historian:*

*Then, when Jephtha returned to his house as  
victor, there came running to him his daugh-  
ter, bearing a timbrel and dancing and  
singing:*

*Daughter:*

*Strike the timbrel and clash the cymbals! Let  
us sing a song unto God and tune our voices.*

*canticum. Laudemus regem coelitum,  
laudemus belli principem, qui filiorum Israel  
victorem ducem reddidit.*

*a 2:*

*Hymnum cantemus Domino et modulemur  
canticum, qui dedit nobis gloriam et Israel  
victoriam.*

*Filia:*

*Cantate mecum Domino, cantate omnes  
populi, laudate belli principem, qui dedit  
nobis gloriam et Israel victoriam.*

*Chorus:*

*Cantemus omnes Domino, laudemus belli  
principem, qui dedit nobis gloriam et Israel  
victoriam.*

*Historicus:*

*Cum vidisset Jephthe, qui votum Dominum  
voverat, filium suam venientem in occur-  
sum, prae dolore et lachrimis scidit vesti-  
menta sua et ait:*

*Jephthe:*

*Heu mihi! Filia mea, heu, decepisti me, Filia:  
filia unigenita, et tu pariter decepta es.*

*Filia:*

*Cur ego te, pater decepi, et cur ego, filia  
tua unigenita, decepta sum?*

*Let us praise the King of the Heavenly Hosts, let  
us praise the God of Battles, who led the chief  
of the sons of Israel back victorious!*

*a 2:*

*Let us sing a song unto God and tune our voices  
to Him who gave us glory, and Israel the victory.*

*Daughter:*

*Sing with me unto the Lord, sing all ye peoples,  
praise the Lord of Battle, who gave us glory, and  
Israel the victory.*

*Chorus:*

*Let us all sing unto the Lord, let us praise the  
Lord of Battle, who gave us glory, and Israel the  
victory.*

*Historian:*

*And when Jephtha, who had vowed a vow unto  
the Lord, saw his daughter coming running to  
him, then in tears and lamentation he tore his  
garments and said:*

*Jephtha:*

*Alas! My daughter, thou hast undone me, my  
daughter; my only daughter, and thou likewise  
art undone.*

*Daughter:*

*Why, o Father, have I undone thee, and why am  
I, thy only daughter, likewise undone?*

*Jephthe:*

*Aperui os meum ad Dominum, ut quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustam. Heu mihi! Filia mea, heu, deceptisti me, filia unigenita, et tu pariter decepta es.*

*Filia:*

*Pater mi, si vovisti votum Domino reversus victor ab hostibus: ecce, ego filia unigenita, offer me in holocaustum victoriae tuae. Hoc solum, pater mi, praesta filiae tuae unigenitae antequam moriar.*

*Jephthe:*

*Quid poterit animam tuam, quid poterit te, moritura filia, consolari?*

*Filia:*

*Dimitte me, ut duobus mensibus circumeam montes, ut cum sodalibus meis plangam virginitatem meam.*

*Jephthe:*

*Vade filia mea unigenita, et plange virginitatem tuam.*

*Historicus a 4:*

*Abiit ergo in montes filia Jephthe, et ploravit cum sodalibus virginitatem suam, dicens:*

*Jephtha:*

*I spoke a vow unto God, saying that whosoever should first come to greet me from my house, I should offer them as a burnt offering unto the Lord. Alas! My daughter, thou hast undone me, my daughter; my only daughter, and thou likewise art undone.*

*Daughter:*

*My Father, if thou hast sworn an oath unto the Lord and therefore hast returned victorious from the enemy: behold me then, thine only daughter; sacrifice me as a burnt offering for thy victory. Yet this one thing, my father, grant unto thine only daughter before I must die.*

*Jephtha:*

*What can console thee, or thy soul, my daughter, who art going to die?*

*Daughter:*

*Send me out, that for two months I may wander in the hills, and that with my companions I may bewail my virginity.*

*Jephtha:*

*Go forth, my only daughter, and bewail thy virginity.*

*Historian a 4:*

*And the daughter of Jephtha went unto the mountains, and with her companions bewailed her virginity, saying:*

*Filia/Echo:*

*Plorate colles, dolete montes, et in afflictione cordis mei ululate! Ecce, moriar virgo, et non potero morte mea meis filiis consolari.*

*Ingemiscite silvae, fontes et flumina, et interitu virginis lachrymate. Heu me dolemtem in laetitia populi, in victoria Israel et gloria patris mei. Ego sine filiis virgo, ego filia unigenita moriar et non vivam. Exhorrescite rupes, obstupescite colles, valles et cavernae in sonitu horribili resonate. Plorate filii Israel virginitatem meam, et Jephthe filiam unigenitam in carmine doloris lamentamini.*

*Chorus:*

*Plorate filii Israel, plorate omnes virgines, et filiam unigenitam in carmine doloris lamentamini.*

*Daughter/Echo:*

*Weep ye hills, be sorrowful, ye mountains, and cry out with the suffering of my heart! For behold I shall die a virgin, and my death cannot be comforted by my children. Groan, ye forests, springs and rivers, and weep for me, who dieth a virgin. Alas for me, weeping amidst the joy of the people, amidst the victory of Israel and the glory of my fatherland. I, a childless virgin, an only daughter, shall die, and not live. Be horrified, ye rocks, be astounded ye hills, resound, ye valleys and caverns in terrible mourning groans. Weep, sons of Israel, for my virginity, and lament the only daughter of Jephtha in a song of sorrow.*

*Chorus:*

*Weep, sons of Israel, weep all ye virgins, and lament the only daughter of Jephtha in a song of sorrow.*

*Translation: David Shapero*

## COLOPHON

### Production

Channel Classics Records bv.

### Producer

C. Jared Sacks

### Recording engineer

C. Jared Sacks

### Cover design

David Louf, Utrecht

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Maria Magdalena, 1664, Prado Madrid

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Pieter Dirksen

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### Microphones

Bruel & Kjaer 4003, Schoeps

### Speakers

Audio Lab, Holland

### Amplifiers

van Medevoort, Holland



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### Super Audio equipment

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Petra Smits

### Editing

Jared Sacks

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**Bass** Mattijs van de Woerd, Henk Neven

**Organ** Pieter Dirksen

**Harpsichord** Siebe Henstra

**Violone** Robert Franenberg

**Theorbo** Mike Fentross

**Cello** Lucia Swarts

## Claudio Monteverdi (1567-1643)

1 *Lamento della Ninfa* 5.52

## Girolamo Frescobaldi (1583-1643)

2 *Toccata 2a in F* 3.45

## Domenico Mazzocchi (1592-1665)

3 *Lamento di David* 10.44

## Johann Kapsberger (ca.1580-1651)

4 *Toccata Settima* 5.34

## Alessandro Della Ciaia (ca.1605-ca.1670)

5 *Lamentatio Virginis in dispositione Filii de cruce* 17.04

## Michelangelo Rossi (ca.1602-1656)

6 *Settima Toccata* 5.05

## Giacomo Carissimi (1605-1674)

7 *Historia di Jephthe* 24.04

Total time 72.53

For complete tracklisting see booklet



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