



CHANNEL CLASSICS

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SPLENDORE DI ROMA

KAPSBERGER MAZZOCCHI MICHI ROSSI

Johannette Zomer

soprano

Fred Jacobs

theorbo



Ex. 1: Johann Hieronymus Kapsberger: Libro secondo d'arie, Roma 1623 Ending of Dove mi lasci. Cadentiae duriusculae in bar 4 and bar 7

grànemarto to lo per te viſſie ſenaa te mi mo ro, e - - ſenaa te mi mo ro.

The image shows a musical score for a lute and voice. The top staff is the vocal line, and the bottom staff is the lute line. The music is in a 16th-century style, with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are written below the vocal staff. The lute line features several 'cadentiae duriusculae' (harsh dissonances) in bar 4 and bar 7, which are marked with '4:1' and '4:2' respectively. The lute line also includes a 'p' (piano) marking and a '4:2' marking in bar 7.

Ex. 2: In Gia risi del mio mal from Libro II di villanelle (1619) with written out accompaniment Kapsberger demonstrates that indeed the vocal dissonances are doubled in the accompaniment. Cadentiae duriusculae beginning in second half bar 14.

tar e sos - pi - rar m'a - van - za.

The image shows a musical score for a lute and voice. The top staff is the vocal line, and the bottom staff is the lute line. The music is in a 16th-century style, with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are written below the vocal staff. The lute line features several 'cadentiae duriusculae' (harsh dissonances) in bar 14, which are marked with '4:1' and '4:2' respectively. The lute line also includes a 'p' (piano) marking and a '4:2' marking in bar 14.



The Dutch soprano **Johannette Zomer** began her studies at the Sweelinck Conservatory Amsterdam in 1990 with Charles van Tassel, after having worked as a microbiology analyst for several years. In June 1997 she was awarded her Performance Diploma.

As a solo artist she has worked with Baroque specialists such as Philippe Herreweghe, Ton Koopman, Frans Brüggen, René Jacobs, Jos van Immerseel, Thomas Hengelbrock and Paul McCreesh, but has also worked with conductors including Valery Gergiev, Reinbert de Leeuw, Marcus Creed and Peter Eötvös. Johannette made a live recording of the Matthew Passion with the Netherlands Bach Society under Jos

van Veldhoven (CCS 11397). She regularly gives recitals accompanied by fortepiano specialist Arthur Schoonderwoerd. She is also a member of the Early Music ensembles Compania Vocale and Antequera with whom she sings Napolitan/Spanish Baroque and Medieval Cantigas.

In October 1996 Johannette made her opera debut as the page Tebaldo in Verdi's Don Carlo with the Nationale Reisopera (the Dutch Touring Opera Company). Since then she has made regular appearances in roles including Belinda, Pamina, La Musica, Euridice, Dalinda and Ilia. Last season she made her debut at the Flemish Opera Antwerp as Amanda in Ligeti's Le Grand Macabre.

Fred Jacobs studied lute and theorbo with Anthony Bailes at the Amsterdam Sweelinck Conservatory. He is a founder/member of The Locke Consort (first prizes during the eighties at London and Boston). He plays regularly with the Gabrielli Consort and Players, The Parley of Instruments, Currende Consort, the Baroque Orchestra of the Nederlandse Bachvereniging and the Monteverdi Continuo-ensemble from the Bavarian State Opera (Münchner Festspielpreis 1997).

Many vocalists, such as Anne Azéma, Michael Chance, Max van Egmond en Maarten Koningsberger have Fred Jacobs as their regular accompanist. He performed at the major early music festivals in Utrecht, Beaune, Venice, York and San Antonio and worked with many conductors, including Gustav Leonhardt, Christopher Hogwood, Robert King, Ivor Bolton and Andrew Parrot. He performed with the opera in Nancy, Bath, Munich, Amsterdam and Florence. His recordings on cd are various and numerous.

With Carolyn Watkinson Fred Jacobs runs workshops on the lute-accompanied English song. He also gives masterclasses at the conservatories in Rotterdam, Arnhem and Amsterdam (where he was appointed to the Lute in 1995).

SPLENDORE DI ROMA

During the pontificate of Urban VIII (1623-1644), the arts in Rome enjoyed a period of unprecedented splendor. In the context of the Counterreformation, they were part of the propaganda arsenal of papal might. The architecture of Bernini and Borromini, as well as the *musiche* of Mazzocchi and Rossi, echoing in the private apartments of the cardinals and the *accademie*, where the elite of Rome congregated to enjoy music and poetry, bear witness to this trend. The texts set in this music were often deliberately vague as to whether their content was secular or religious. The primary intent was to express of the power of the words and their affect, by using the richest possible harmonic support. Composers like Landi and Michi both sang and accompanied themselves; the instruments which were considered most suitable for this purpose were the theorbo and the harp, which could accommodate to the voice at nearly every dynamic level. Mazzocchi, in his compositions, even provides indications of changes to tempo and dynamics. He sometimes gives the accompaniment an independent part in order to emphasize the text. For example, in 'Spoglie', the theorbo follows the text "passerà l'ombra mia la ripa avara" in a literally shadow-like way.

The most important virtuoso theorbo player of 17th century Rome was Johann Hieronymus Kapsberger, II Tedesco della Tiorba (the German Theorbist). In addition to solo compositions for theorbo and lute, his publications include collections of motets, villanelle, and 'arie', some of which have a fully written-out accompaniment in tablature, such as 'Già risi', recorded on this cd.

Although women could not perform in public in 17th century Rome, the numerous private academies gave female virtuosi an opportunity to shine in front of an audience and make their reputations. The Frenchman André Maugars, who, in his "*Réponse faite à un curieux sur le sentiment de la musique d'Italie*" gives a colourful picture of musical life in Rome around 1640, became acquainted in this way with the illustrious soprano Leonora Baroni. He considered her "one of the world's wonders", and describes her performances, for which she accompanied herself on the theorbo, in great detail. Leonora Baroni enjoyed the patronage of the Pope and was an object of great envy for many castrati.

Luigi Rossi was considered one of the most important composers of vocal music in the 17th century, and his cantatas were famous throughout Europe. After the death of Urban VIII, he followed the late Pope's nephew, cardinal Barberini, into exile in Paris. Rossi's popularity at the French court helped to increase

the distribution of his works. His opera 'Orfeo' made a great impression, and in 1646 the Dutch diplomat Constantijn Huygens received a number of arias from Rossi, who at the time even hoped to come to the Netherlands ('En ayant grande passion'). The splendor of Rome had reached the northern shores.

Fred Jacobs

Translation: David Shapero

Seconda prattica and basso continuo

In the earliest Italian treatises and texts on thorough bass, although dealing with the realisation of unfigured basses (Footnote 1), the writers explain in particular which consonances must be played above the bass. The treatment of dissonances, however, is hardly mentioned in these texts. Dissonances are merely mentioned in passing and illustrated in the musical examples, mostly as suspensions (7-6 and 4-3) in cadences. In order to convey a text's affective meaning the composers represented on the present CD expanded their means of musical expression, particularly with regard to the treatment of dissonance. These new harmonic tools include the use of extreme and unprepared dissonances, harsh tone clusters and the persistent repetition of a note in the vocal part in a cadence, thus delaying its resolution.

For a present day continuo player, how and where to apply these new expressive devices is not always clear from the notated music since the bass lines are mostly unfigured. Important information however can be found in solo harpsichord and solo lute music as well as in the written out accompaniments for the theorbo by Kapsberger. (Footnote 2)

One of the typical features in this vocal solo repertoire is the so called (Footnote 3) *Cadentia duriuscula*. According to Christoph Bernhard '*Cadentiae duriusculae* are cadences in which some rather remarkable dissonances precede the final two notes. Such cadences can be found almost exclusively in vocal solos and most often in arias and in triple meter sections.'¹ This example of dissonance treatment will be heard in many of the compositions of this cd.

Ex. 1: Johann Hieronymus Kapsberger: Libro secondo d'arie, Roma 1623 Ending of Dove mi lasci.
Cadentiae duriusculae in bar 4 and bar 7 (p.2)

Ex. 2: In Gia risi del mio mal from Libro II di villanelle (1619) with written out accompaniment Kapsberger demonstrates that indeed the vocal dissonances are doubled in the accompaniment. *Cadentiae duriusculae* beginning in second half bar 14. (p.2)

The understanding of this type of dissonance treatment is not only a prerequisite for a stylistically appropriate accompaniment of early Italian seventeenth century solo vocal music. Its effect can be far more profound. For by applying these techniques the accompanist can strongly enhance the affective expression of the music, without in any way impeding the singer's vocal line.

Thérèse de Goede, Professor of basso continuo at the Conservatory of Amsterdam

¹ Francesco Bianciardi, Breve regola per imparar a sonare sopra il Basso con ogni sorte d'Instrumento. Siena 1607. Agostino Agazzari, Del suonare sopra il basso con tutti stromenti & uso loro nel concerto. Siena 1607. Adriano Banchieri, L'Organo suonarino. Venetia 1611.

² Libro I di arie passeggiate (1612) and Libro II di villanelle (1619)

³ Christoph Bernhard in: Tractatus compositionis augmentatus (ca. 1655) (Tractatus p.82) "Cadentiae Duriusculae sind, welche etwas seltsame Dissonantzen vor denen beyden Schluß-Noten annehmen. Solche werden fast nur in Soliciniis und meistentheils in Arien und Tripeln angetroffen."

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Zu Zeiten des Pontifikats Urbans VIII. (1623-1644) florierten die Künste in Rom wie nie zuvor. Im Geist der Gegenreformation wurden sie als Medium für päpstliche Propaganda eingesetzt. Davon zeugen die Architektur Berninis und Borrominis sowie die *Musiche* von Mazzochi und Rossi, die in den Privathäusern der Kardinäle und in den *Accademie* erklangen, wo sich die römische Elite trafen, um der Musik und der Poesie zu lauschen. Die weltlichen und geistlichen Texte zu dieser Musik bleiben in ihrer Intention oft bewusst undeutlich. Es ging darum, die Kraft der Worte und den Affekt einer Komposition auszudrücken und sie harmonisch reich und vielgestaltig zu unterstützen. Komponisten wie z.B. Landi und Michi sangen und begleiteten sich dabei selbst. Für die Instrumentalbegleitung fand man damals die Theorbe und die Harfe am geeignetsten – beides Instrumente, die sich an subtile, dynamische Wendungen der Stimme anzupassen vermögen. Mazzochi gab in seinen Werken sogar Tempoangaben und dynamische Anweisungen und schrieb der Begleitung oft eine unabhängige, den Text unterstreichende Rolle zu. So folgt der Theorbenpart in dem Stück 'Spoglie...' bei den Worten 'passerà l'ombra mia la ripa avara' wie ein Schatten der Stimme nach.

Johann Hieronymus Kapsberger, genannt *Il Tedesco della Tiorba*, war ohne Zweifel der bedeutendste Theorbenvirtuose Roms. Neben Solowerken für Laute und Theorbe veröffentlichte er u.a. Sammlungen von Motetten, Villanellen und Arien. Einige davon sind uns mit vollständig ausgeschriebener Begleitung in Tabulatur überliefert, so auch das in dieses Programm aufgenommene 'Gia risi...'.

Frauen konnten im Rom des 17. Jahrhunderts nicht öffentlich auftreten. Dennoch boten die Privatakademien den weiblichen *Virtuosi* die Gelegenheit, mit ihrer Kunst zu glänzen und sich einen Namen zu machen. Der Franzose André Maugars, der in seiner 'Réponse faite à un curieux sur le sentiment de la musique d'Italie' das Musikleben Roms um 1640 lebhaft schildert, hatte auf diese Weise mit der berühmten Sopranistin Leonora Baroni Bekanntschaft gemacht. Er beschrieb sie als 'eines der Weltwunder' und äußerte sich ausführlich über die Aufführungen, in denen sie sang und sich dabei selbst auf der Theorbe begleitete. Leonora Baroni genoss päpstliche Unterstützung und war für viele *Castrati* ein Anlass zu Neid. Luigi Rossi galt im 17. Jahrhundert als einer der bedeutendsten Komponisten von Vokalmusik. Seine Kantaten waren in ganz Europa bekannt. Nach dem Tod Urban VIII. folgte er dessen Neffen, Kardinal Barberini, in die Verbannung nach Paris. Rossis Popularität am französischen Hof trug wesentlich zur Verbreitung seiner Werke bei; insbesondere die Aufführung seiner Oper 'Orfeo' machte dort großen

Eindruck. Im Jahre 1646 erhielt der niederländische Diplomat, Dichter und Lautenist Constantijn Huygens von Rossi einige Arien. Dieser erhoffte sich offensichtlich sehr eine Einladung nach Holland ("...en ayant grande passion"). Der Glanz Roms war bis in den Norden vorgedrungen.

Fred Jacobs

Übersetzung: Gabriele Wahl

Basso continuo und Seconda prattica

In den frühesten italienischen Quellen und Texten über das Basso continuo¹ wird, was das Spielen unbeziffelter Bässe betrifft, vor allem dargelegt, welche Konsonanzen man über dem Bass zu spielen habe. Über den Umgang mit Dissonanzen wird so gut wie nicht gesprochen. Und auch in den Notenbeispielen dieser Schriften werden die Dissonanzen oft kaum erwähnt oder angedeutet - und wenn, überwiegend als Vorhalte (7-6 und 4-3) in den Kadenzen.

Die in dieser Einspielung vertretenen Komponisten wandten sich radikal von jenen konservativen Regeln des Kontrapunkts ab, die in der sogenannten *Prima prattica* gepflegt wurden. Sie taten dies, um der Emotion der Worte ein Maximum an musikalischem Ausdruck zu verleihen, was eine Erweiterung des Spektrums musikalischer Ausdrucksmittel zur Folge hatte: Von herzerreißenden Dissonanzen bis hin zu schroffen Tonclustern, vom oft mehrfachen Wiederholen der vorletzten Note in der Gesangsstimme, unter der sich der Bass 'händeringend' weiterbewegt, bis hin zu einem fast schon insistierenden Wiederholen einer Bassnote, bis diese endlich die harmonische Auflösung herbeiführt. Es scheint, als wollten jene Komponisten kein Mittel unerprobt lassen, den Hörer in jedweden im Text geschilderten Gemütszustand zu versetzen.

Heutzutage ist aus dem Notentext der Gesangsstimme und dem unbezifferten Bass für den Continuospieler nicht ersichtlich, an welcher Stelle diese Ausdrucksmittel eingesetzt werden können. Wertvolle Informationen hierzu finden wir in der Sololiteratur für Cembalo und Laute jener Zeit, und besonders in den sorgfältig ausgearbeiteten Theorbe-Begleitungen v.a. von Kapsberger.² In diesem Repertoire bildet die sogenannte *Cadentia duriuscula* ein typisches Element. Christoph Bernhard schreibt: "*Cadentiae Duriusculae* sind [Kadenzen], welche etwas seltsame Dissonanzen vor denen beyden

Schluß-Noten annehmen. Solche werden fast nur in Solociniis (in vokaler Solomusik) und meistens in Arien und Tripeln angetroffen.“³ Ein solcher Umgang mit Dissonanzen taucht in einigen Kompositionen dieser Einspielung auf.

Beispiel 1: Johann Hieronymus Kapsberger, *Libro secondo d'arie* (Roma 1623), am Schluss von *Dove mi lasci; Cadentiae duriusculae* in Takt 4 und Takt 7. (p.2)

Beispiel 2: In *Gia risi del mio mal* aus dem *Libro II di villanelle* (1619) mit vollständig ausgeschriebener Begleitung wird deutlich, dass Kapsberger die vokalen Dissonanten in der Begleitung verdoppelt. Die *Cadentia duriuscula* beginnt in der zweiten Hälfte von Takt 14. (p.2)

Erkennen und Einsicht in die hier beschriebenen musikalischen Figuren und den Dissonanzen sind Voraussetzung für eine stilistisch verantwortungsvolle Begleitung der italienischen Vokalmusik des 17. Jahrhunderts. Die aktive Anwendung dieser Elemente in der Instrumentalbegleitung vertieft zudem die musikalische Ausdruckskraft, ohne dass Sänger oder Sängerinnen in ihrer Darbietung beeinträchtigt werden, und hat damit eine viel weitreichendere Wirkung.

Thérèse de Goede (Dozentin für das Fach Basso Continuo am Konservatorium Amsterdam)
Übersetzung: Gabriele Wahl

¹ Francesco Bianciardi, *Breve regola per imparar a sonare sopra il Basso con ogni sorte d'Instrumento*. Siena 1607; Agostino Agazzari, *Del suonare sopra il basso con tutti stromenti & uso loro nel concerto*. Siena 1607; Adriano Banchieri, *L'Organo suonarino*. Venedig 1611.

² Libro I di arie passaggiate (1612) und Libro II di villanelle (1619)

³ Christoph Bernhard in: *Tractatus compositionis augmentatus* (ca. 1655) (S.82)

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Durant le pontificat d'Urbain VIII (1623-1644), les arts connurent un épanouissement jusque-là inconnu. Dans l'esprit de la contre-réforme, ils devinrent des instruments de propagande de la puissance papale. L'architecture de Bernini et de Borromini en témoigne comme les musiques de Mazzocchi et de Rossi que l'on pouvait entendre dans les appartements privés des cardinaux et dans les *accademie* où l'élite romaine se réunissait pour écouter de la musique et de la poésie. Les textes de ces œuvres musicales laissaient dans le flou leur appartenance au genre profane ou religieux. Leur dessein était d'exprimer la puissance des mots et leur affect, et d'utiliser à cette fin un soutien harmonique aussi riche que possible. Des compositeurs tels que Landi et Michi chantaient en s'accompagnant eux-mêmes. Les instruments considérés comme les plus appropriés à ce type de musique étaient le théorbe et la harpe: ils pouvaient suivre la voix dans toutes ses inflexions dynamiques. Dans ses œuvres, Mazzocchi donna même des indications de changement de dynamique et de tempo. Il donna parfois à l'accompagnement un rôle indépendant afin de soutenir le texte. Dans *'spoglie...*, par exemple, le théorbe suit littéralement le texte *"passerà l'ombra mia la ripa avara"* comme une ombre.

Johann Hieronymus Kapsberger, appelé aussi *il Tedesco della Tiorba*, était le théorbiste le plus virtuose de Rome. Outre des œuvres pour luth et théorbe seuls, il publia entre autres des recueils de motets, de villanelles et d'airs. Il pourvut un certain nombre de ces compositions d'un accompagnement entièrement noté en tablature, comme ce fut le cas du *'Gia risi...*' mentionné ci-dessus.

Au 17^{ème} siècle, si les femmes n'avaient pas le droit à Rome de se produire en public, de nombreuses académies privées offrirent l'occasion aux musiciennes virtuoses de briller entre leurs murs et de se faire un nom. André Maugars, auteur français, qui dans sa *"Réponse faite à un curieux sur le sentiment de la musique d'Italie"* dépeignit de façon pittoresque la vie musicale à Rome dans les années 1640, avait ainsi pu faire la connaissance de la célèbre soprano Leonora Baroni. Il la décrit comme l'une des *"merveilles du monde"*. Il rapporta en détail les concerts pendant lesquels elle s'accompagnait elle-même au théorbe. Leonora Baroni, qui jouissait du soutien du pape, excita la jalousie de nombreux castrats.

Luigi Rossi fut considéré comme l'un des compositeurs de musique vocale les plus importants du 17^{ème} siècle. Ses cantates étaient connues dans l'Europe entière. Après le décès d'Urbain VIII, il suivit son neveu, le cardinal Barberini dans son exil à Paris. La popularité de Rossi à la cour de France contribua à la

propagation de ses œuvres. Son opéra 'Orfeo' y fit grande impression. En 1646, Constantijn Huygens, diplomate néerlandais, poète et luthiste, reçut un certain nombre d'airs de Rossi qui espérait bien pouvoir aller en Hollande ("... ayant grande passion."). La splendeur de Rome s'était infiltrée jusque dans le Nord.

Fred Jacobs

Traduction: Clémence Comte

Basse continuo et seconda prattica

Dans les plus anciens traités et textes italiens¹ sur la basse continue, les auteurs s'intéressent avant tout, dans le domaine de la lecture et du jeu d'une basse chiffrée, aux consonances devant être entendues au-dessus de la basse. Le traitement des dissonances ne fut pratiquement pas expliqué. Les dissonances ne furent le plus souvent que nommées et indiquées dans des exemples musicaux: Il s'agit essentiellement de retards (7-6 et 4-3), placés dans le cadre de cadences.

Désireux de donner une plus grande expressivité musicale aux émotions exprimées dans le texte, les compositeurs représentés dans l'enregistrement présent rompirent avec les règles conservatrices du contrepoint, inhérentes à ce que l'on appela la *prima prattica*. Cela impliqua l'élargissement de l'ensemble des moyens d'expression, allant des dissonances déchirantes aux clusters sonores bruts, de la répétition plus ou moins longue de l'avant-dernière note de la partie de chant, sous laquelle la basse continue évolue avec peine, à la répétition 'trépignante' d'une note de la basse avant sa résolution. Il semble que ces compositeurs ne voulurent négliger aucun moyen pour faire sentir à l'auditeur l'émotion contenue dans le texte. Pour le musicien contemporain, la partie de chant et la basse non chiffrée ne permettent pas de déterminer les endroits et les moments où ces moyens expressifs peuvent être appliqués dans l'accompagnement. Il est pourtant possible de trouver des informations importantes à ce sujet dans la musique de cette période pour luth et clavecin seuls ainsi que dans les parties d'accompagnement entièrement notées pour le théorbe notamment par Kapsberger.²

L'un des éléments caractéristiques de ce répertoire est ce que l'on appelle la *cadentia duriuscula*. Selon Christoph Bernhard, les *cadentiae duriusculae* sont des cadences 'dans lesquelles certaines dissonances particulières interviennent avant les deux notes finales. On trouve ces cadences presque exclusivement dans la

musique vocale soliste et le plus souvent dans des airs de mesure ternaire.³ On peut retrouver des exemples de ce traitement de la dissonance dans de nombreuses compositions enregistrées ici.

Exemple 1: Johann Hieronymus Kapsberger, *Libro secondo d'arie*, Rome, 1623; à la fin de *Dove mi lasci, cadentiae duriusculae* mesures 4 et 7. (p.2)

Exemple 2: *Gia risi del mio mal*, extrait du *Libro II di villanelle* (1619), possède une partie d'accompagnement entièrement notée. Dans cette pièce, on peut voir que dans l'accompagnement Kapsberger double les dissonances de la partie vocale. La *cadentia duriuscula* commence à la deuxième moitié de la mesure 14. (p.2)

Reconnaître et comprendre les figures musicales et les dissonances décrites ici ne permet pas seulement un accompagnement réfléchi sur le plan stylistique de la musique vocale soliste italienne du 17^{ème} siècle. Cela va beaucoup plus loin : L'application active de ces éléments dans l'accompagnement permet un approfondissement de l'affect et de l'expression sans pour autant gêner le chanteur dans son interprétation.

Thérèse de Goede, professeur de basse continue au Conservatoire d'Amsterdam
Traduction: Clémence Comte

¹ Francesco Biancardi, *Breve regola per imparar a sonare sopra il Basso con ogni sorte d'Instrumento*, Sienne, 1607; Agostino Agazzari, *Del suonare sopra il basso con tutti stromenti & uso loro nel concerto*, Sienne, 1607; Adriano Banchieri, *L'Organo suonarino*, Venise, 1611.

² *Libro I di arie passeggiate* (1612) et *Libro II di villanelle* (1619)

³ "Cadenitiae Duriusculae sind, welche etwas seltsame Dissonantzen vor denen beyden Schluß-Noten annehmen. Solche werden fast nur in Solociniis und meistentheils in Arien und Tripeln angetroffen."
Christoph Bernhard, *Tractatus compositionis augmentatus*, vers 1655, p.82.

SPLENDORE DI ROMA

JOHANN HIERONYMUS KAPSBERGER

Dove mi lasci

Dove mi lasci,
Fonte de la mia vita,
Vita del mio cor morto,
Senza pace o conforto,
Senza sperar aita.
Deh, frena il volo al rapido desio,
Dolcissimo mio Dio.
Ahi, partir ti conviene,
Ed io rimango a lagrimar dolente,
O sparito mio sole,
Chi sia che mi console?
Deh, Signor la fè mia ti torni a mente,
Ch'io provo senza te grave martoro,
Io per te vissi e senza te mi moro.

Già risi del mio mal

Già risi del mio mal mentre sperai
Pietà da due bei rai,
Ma se mori speranza
Sol tormentar e sospirar m'avanza.

Superba e gran beltà piaga non vede;
Vanto di lunga fede
Gloria d'Amor sincero,
Non placa un core de' suoi pregi altero.

SPLENDOR OF ROME

JOHANN HIERONYMUS KAPSBERGER

Dove mi lasci

Where are you leaving me,
Source of my life,
Life of my dying heart
Without peace or comfort,
Without hope of aid.
Ah, stop the flight of my frantic desire,
My sweet Lord.
Ah, you must go
And I remain, weeping and sorrowful,
O my Sun, who has set
Who will comfort me?
Ah, my Lord, remember my faithfulness,
And that I feel such pain without you
I who lived for you and who dies without you.

Già risi del mio mal

Once I laughed at my suffering, while I hoped
For pity from two lovely eyes
But if hope were to die,
Only in suffering and sighing remain to me

Proud beauty does not see the injury it has done;
Pride in long faithfulness,
Reputation for true love
Do not soften a heart filled with vanity.

Del'alma schiudi gl'occhi e mira o Clori,
Di quest'alma i dolori,
Che già morir si sente
Et ama e pur morendo e non si pente.

Ma se pur di pietà chiudi le porte,
Dicati almen la morte,
Se muto è fatto Amore,
Senza sperar come n'avampi un core.

Cinta di rose

Cinta di rose l'odorata Flora
Lieta le piagge colorite infiora,
E gigli desta susurrando fuora,
L'aura canora.

Al nuovo parto dolcemente intento,
Il rivo gode nel fugace argento,
E con riscontro di sonoro accento,
Mormora il vento.

Tornan ai campi lucidi colori,
Il prato s'orna d'odorati fiori,
E'l cielo spira di novelli honori
Ricchi tesori.

Pargoletto son io

Pargoletto son io,
Che non conosco affanni,
Che non conosco inganni.
Del amor vano e rio

Open the eyes of your soul and behold, o Chloris,
The suffering of my soul
Who feels death approaching
Who loves and even in death has no regret.

But even if you close the gates of your mercy
Speak to Death at least
If Love has fallen dumb
Without the hope of setting a heart on fire.

Cinta di rose

Garlanded with roses, fragrant Flora
Joyously sets the fields abloom with color
And murmuringly the singing breeze
awakens the lilies.

Gently charmed by this new birth,
The stream rejoices in its fast-moving silver gleam
And answering the wind speaks
In sonorous response.

Bright colors return to the fields
The meadow is decked in sweet scents
And the sky exhales rich treasures
of newborn glory.

Pargoletto son io

I am a little child
Who knows no fear
Who knows no deceit
I do not want

Nè vuò che scenda al seno
Il suo mortal veleno.

Deh, qual sarà diletto
Che'l bel desio n'appaghi,
Quai pensier dolei e vaghi
Albergheranno in petto.
E chi terrà lontano
Il rio tiranno insano?

ORAZIO MICCHI

Su l'oriente

Su l'oriente l'alba ridea,
Forse perché vedea
Fulminata la notte e l'ombra spenta.

Quando repente
Atra nube levossi e 'l sol rapì.
Poiché infatti del dì,
Vidd'io guardando in giro,
Che rapidi fuggiro,
Come s'havesser l'ali,
Le vite de'mortali,
E la spem'e 'l desio schernito fu.

Folli noi di qua giù,
Rio fugace il piacer ch'al mar s'en va,
E per Tantalea sete acque non ha.

The deadly poison
Of useless, evil love to lodge in my heart

Ah, what joy it will be
That stills that longing
What sweet and wandering thoughts
Will make their home in my heart
And who will keep away
That mad and evil tyrant?

ORAZIO MICCHI

Su l'oriente

In the east, the dawn smiled
Perhaps because she saw how the night had been
vanquished by lightning
And the shadows were conquered.

When suddenly a great cloud arose, and stole away
the sun.
So, then, I saw, when I looked round,
in the same way as the day,
How quickly, as though winged,
The lives of mortal beings fled away
And hope and desire were but a mockery.

How foolish we are here below
Pleasure is a fleeting river which ends in the sea,
And which has no water for the thirst of Tantalus.

Empio cor, core ingrato

Empio cor, core ingrato
M'han le tue colpe a questo legno affisso,
E'l mio petto svenuto
Apre per te d'ogni tesor l'abisso.

Strale d'amor più forte
M'ha già ferito a morte,
Già languisco, già moro e non rispondi,
Cor ingrato empio cor, dove t'ascondi.

DOMENICO MAZZOCCHI

Fin dal monte Sion

Fin dal monte Sion odo parole
Di chi salvarmi brama,
Che mosso da pietà, pur come suole,
Soave a se mi chiama.

Perché non sorgere diletta mia,
Perché tuoi passi affreni?
Sorgi bellissima a gli occhi miei,
Sorgi veloce, e vieni.

Homai del verno rio placata è l'ira,
Sono i nemi spariti,
Ecco il nostro terren si mira,
E danno odor le viti.

Empio cor, core ingrato

Barbarous, unthankful heart
Your faults have nailed me to this cross,
And my wounded breast
Opens, for you, the depths of all treasure.

A mightier arrow of love,
Has given me a deadly wound,
I faint, I die, and you answer not,
Unthankful heart, barbarous heart, where do you hide
from me?

DOMENICO MAZZOCCHI

Fin dal monte Sion

From Mount Zion I hear the words
Of him who would save me
Who, moved as always by loving pity
Sweetly calls to me.

Why do you not arise, my beloved,
Why do you slacken your steps?
Rise, O fairest one, before my eyes,
Rise swiftly and come.

For the wrath of the winter is calmed
The snow is gone
Behold, our land can be seen
And the vines are in fragrant bloom

Perché non sorgere diletta mia,
Perché tuoi passi affreni?
Sorgi bellissima a gli occhi miei,
Sorgi veloce, e vieni.

Ma pur si perdono i detti suoi,
Et io crudel l'abborro,
Nè penso misero, che vaneggiando
Al precipito io corro.

Soglie, che fosti un tempo e dolci

Soglie, che fosti un tempo e dolci e care,
Mentr'il ciel lo permise e'l volle il fato,
Prendete homai quest'alma e dall'amare
Cure sciogliete il petto innamorato.

Vissi, e lo spatio ch'al mio corso dare
Volle fortuna iniqua, ho già varcato,
E son certa hora mai, che grande e chiara
Passerà l'ombra mia la ripa avara.

Fondai città famosa in strano lido
Vidi superbe le novelle mura
E vendicai contro il fratello infido
Del consorte fedel la morte dura.

Felice, hoimè, troppo felice Dido,
Se non havessi mai per mia sventura
Nocchiero a i lidi miei dov'Euro il volse,
Legato il legno, che da Troia sciolse

Why do you not arise, my beloved,
Why do you slacken your steps?
Rise, o fairest one, before my eyes,
Rise swiftly and come.

But his words still go unheard,
And I, cruel one that I am, abhor him,
And, wretched one, little think that in blindness
I hasten to the abyss.

Soglie, che fosti un tempo e dolci

Earthly shell, who once was so sweet and beloved
As long as the heavens permitted it, and fate willed it,
Take, now, this soul and free my loving heart from its
bitter torment

I lived once, and the space allotted to me by evil for-
tune has finally been traversed,
And I am certain for evermore, that my shade shall
pass, proud and luminous,
Over the unforgiving bank of the river.

I founded a great city in a foreign land,
I saw the new walls proudly standing,
And took revenge on his faithless brother
For the terrible death of my consort.

Happy, ah, too happy! Dido
Oh had never a boat, to my disgrace,
Cast on my shores by the Euro,
Made anchor on its way from Troy..!

Voi, voi rubaste il core

Voi, voi rubaste il core,
Pupillette vezzose,
All'hor che mez'aperte e mezz'ascose,
Porgeste a gli occhi miei l'esca d'amore,
Voi, voi rubaste il core.

Voi, voi legaste il core
Voi, voi biondi capelli,
Cari lacci d'amor leggiadri e belli,
Dolce è il languir per voi, gioia il dolore,
Voi, voi legaste il core.

Voi, voi feriste il core,
Tra vostre fiamme ardenti,
Dolci strali d'amor dardi cocenti,
Che festosi ancidete a tutte l'hore,
Voi, voi feriste il core.

Voi, voi rendete il core,
Begli occhi voi sciogliete
Bei crin il cor dall'amorosa rete,
E voi ne temperate il grave ardore,
Voi, voi rendete il core.

STEFANO LANDI**Leggiadra rosa**

Leggiadra rosa
De fior reina,
Che sì pomposa

Voi, voi rubaste il core

You, you stole my heart
Lovely eyes,
When half-open, half hidden,
You offered to my heart the lure of love,
You, you stole my heart.

You, you bound my heart
You, golden hair
Dearest snares of love, so charming and beautiful
To languish for you is sweet, and suffering is joy,
You, you bound my heart.

You, you wounded my heart,
With your burning flames,
Sweet arrows of love, burning darts,
Which joyfully deal death morning and night,
You, you wounded my heart.

You, you give me back my heart,
Lovely eyes, beautiful tresses,
You free my heart from the net of love,
And temper its burning heat,
You, you give me back my heart.

STEFANO LANDI**Leggiadra rosa**

Charming rose,
Queen of flowers,
Who reigns so proudly

Stai su la spina,
A te somiglia
Fiorita sigila Di primavera,
La mia bella d'amor nova guerriera.

Tu la più bella
Sei tra gli fiori,
Più vaga è quella.
Tra gl'almi chori
Tu stai superba,
Tra i rami e l'erba
Ella s'asside,
Fastosa e ancide i cor se parla o ride.

Tu tra le linfe
Tieni il soggiorno,
Ella alle ninfe
Dimora intorno,
Tu sei del prato
Sole odorato,
Ella è del mondo
Un sol via più del sol chiaro e giocondo.

Tu di cinabro
Tinte hai le foglie,
Ella nel labro
Porpore accoglie,
Tu coronata
Di pompa aurata,
Ella che adoro
Per corona le chiome ha d'oro.

Upon your thorny stem
How like you,
Flowery blazon of spring
Is my lovely new warrior of love!

You are the loveliest
Of all flowers
She is fairer still;
Among the charming throngs
You stand so proud
Amidst the branches and leaves
She sits so beautiful
And breaks a heart when she speaks or smiles

You have your abode
Amidst the clear streams
She makes her home
Among the nymphs
You are the fragrant sun
Of the meadows,
She the sun of the world
Brighter and sweeter than the sun.

Your petals are
Red as cinnabar
She bears
The purple on her lips
You are crowned
With golden glory,
She whom I adore wears
A crown of golden tresses

Tu gl'occhi alletti
Di chi ti mira,
Ella diletta
Colui che spira,
Tu fra le frondi
Le spine ascondi,
Ella ha nel core
Spine più fiere di crudel rigore.

Tu de fior sei
Fenice vera,
D'alme è colei
Fenice altera,
Tu l'aura e 'l sole
Hai che ti cole,
Ella nel viso
Tutto porta ritratto il sorriso.

In questo solo
Tu pur le cedi:
Ch'in breve al suolo
Languir ti vedi,
Più vaga ogn'ora
Ella s'adora,
Che ne suoi rai
S'abbaglia il sol e non languisce mai.

Non si scherzi con Amore

Non si scherzi con Amore,
Benché sia fanciull'e cieco,
E chi vuol salut'al core:

You seduce the eyes
Of the beholder
She delights
Everyone who breathes
You hide your thorns
Amidst your leaves
She has a heart
Full of far crueller and unyielding thorns

You are the true
Phoenix among flowers
She is the haughty
Phoenix of souls
You are surrounded by
The breeze and the sun,
She in her face bears
The essence of a smile

But only in this
Do you yield the crown to her
That you languish and die
In a single day
While she, ever fairer,
Admires herself
Since in her brilliant eyes
The sun is dazzled and never sets.

Non si scherzi con Amore

Do not mock Love,
Though he is but a little blind boy
If you wish to keep your heart safe:

Non s'ingia o treschi seco,
Se tu scherzi ei par che rida,
Ma scherzand'amor te sfida.

Con Amor'anch'io scherzai,
Quasi Amante non amando,
Finsi amore, e non amai,
Sospirai, ma non penando,
Il mio scherzo a poco a poco,
Fù tormento, e non fu gioco.

Nel mirar' la bella fera
Simulai languir per lei,
Ma rivolse lusinghiera
Gl'occhi belli a gl'occhi miei,
Onde amor fece col dardo,
Vera piaga, e finto sguardo.

Strinse Amor nodo tenace
Perché fu spezzato il laccio,
Più crudel vibrò la face
Perché l'alma era di ghiaccio,
E i sospir' fur più cocenti
Perché fur già sparsi ai venti.

Chi non ama, amor non finga,
Che schermato ei fa vendetta,
Se tù fuggi, ei ti lusinga,
Se tù fingi, ei ti saetta,
Ahi, chi scherza non si vanta,
Finto Amore ha veri pianti.

Don't pretend or scheme with him,
If you mock, he seems to laugh,
But as he laughs, Love defies you.

I too mocked at Love,
As though I were an unloving lover,
I pretended love where I felt it not,
I sighed but felt no pain
Slowly, slowly bit by bit, my game
Turned to torment and was a game no more.

As I beheld the fair prey,
I pretended to long for her,
But then so seductively
Did she turn her lovely eyes to mine
From which love, with his dart,
Sent a real wound and a false glance.

Love tied his knot tighter
Because the snare had broken,
More cruelly yet he waved his torch
Because my soul was of ice,
And the sighs grew more burning
Because they were cast on the winds.

If you love not, do not feign it,
Because he will take his revenge if you slight him,
If you flee him he will seduce you,
If you pretend, he will shoot you with his arrow,
Ah, be not proud of your mockery
Feigned love leads to unfeigned tears.

LUIGI ROSSI

Or che la notte del silenzio

Hor che la notte del silenzio amica,
Distende humida l'ali,
Deposta ogni fatica,
Riposano i mortali.
Lasso i'sol tra viventi,
A me stesso noioso,
Turbo co'miei lamenti,
Le leggi del riposo.
Così misero e solo,
Non ha tregua l'mio duolo.

O fortunate voi fere selvaggie,
Solo col sole errate,
Poi lasciando le piagge,
Alfin vi riposate.
Io travaglioso amante,
Sia sì la notte o 'l dì e,
Con disperate piante,
Vò stancando le vie.
Così misero e solo,
Non ha tregua il mio duolo.

Mentre s'aggira il sol vagh'augelletti,
Gite volando intorno,
Poi ne' frondosi tetti,
State aspettando il giorno.
Me, cui fatica il sole,
L'ombre acquetar non ponno.

LUIGI ROSSI

Or che la notte del silenzio

Now that the night, that friend to silence
Spreads its moist wings
Casts off all burdens,
Mortals take their ease,
Alas, alone of all living beings,
A torment to myself
With my lamenting, I disturb
The laws of repose.
And so, alone and miserable,
My pain knows no surcease.

O happy beasts of the field,
Who wander with the sun,
Then, leaving the hills,
You rest at last.
I, struggling lover,
Both day and night
Lamenting in despair
Wander the roads in exhaustion.
And so, alone and miserable,
My pain knows no surcease.

While the graceful birds
Swirl around the sun,
And then beneath their roof of leaves
Await the daybreak,
To me, for whom the sun is a burden,
The shadows bring no rest.

Da le mie luci sole,
Sempre è sbandito il sonno.
Così misero e solo,
Non ha tregua il mio duolo.

Voi per gli algosi prati umidi armenti,
Pascete al sol giocondo,
Poi quando i raggi ha spenti,
Gite a posarvi al fondo.
Solt' io sotto la luna,
Di non dormir mi vanto,
E senza posa alcuna,
Nuotar in mar di pianto.
Così misero e solo,
Non ha tregua il mio duolo.

Disperati che aspetti più

Disperati che aspetti più,
Che aspetti più abbandonato core?
Non pensar che un traditore
Rivolga mai pietosi i rai
A chi pria tradito fù.

Tutto contento nel tradimento
L'ore si gode,
Preghiera non ode,
Cordoglio non vede,
Di chi langue in servitù.

From my two eyes alone
Sleep has been banished forever.
And so, alone and miserable,
My pain knows no surcease.

You, watery herds in your fields of seaweed,
You graze in the cheerful sunlight.
Then, when its rays are dimmed,
You rest in the deep.
I alone of all under the moon,
Proclaim that I do not sleep,
And uninterrupted
Swim in a sea of tears.
And so, alone and miserable,
My pain knows no surcease.

Disperati che aspetti più

What are you hoping for oh despairing one,
What are you hoping for, abandoned heart?
Do not think that a traitor
Will ever look back in pity
At one who was once betrayed.

Content with his betrayal
He enjoys his time,
He will not hear your pleading,
He cannot see the heartache
Of one languishing in slavery.

Addio

Addio, perfida, addio,
Così tradire un core,
Che sol per tua beltà si strugge e more.

Le parollette infide,
Le lusinghe homicide,
Promettendo al mio cor beata forte, ah!
Che m'han dato morte penose e dura,
Quanto è lieve ingannar chi s'assicura.

Adapted from the Old Italian:
Evianne de Kup

Farewell

Farewell, faithless one, farewell.
Thus you betray a heart,
Who, for your beauty alone, suffers and dies.

Faithless words,
Deadly flatteries,
Promising happiness to my heart, ah!
What a hard and painful death they have given me,
And how easily deceived is one who trusts.

Translation:
David Shapero

COLOPHON

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Producer/recording engineer, editing	C. Jared Sacks
Cover design/cover photo	Channel Design
Liner notes	Thérèse de Goede, Fred Jacobs

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JOHANNETTE ZOMER ON CHANNEL CLASSICS

CCS 11397	J.S. Bach St. Matthew Passion/Netherlands Bach Society
CCS 12498	Saints & Sinners/Cappella Figuralis
CCS 15198	Angels & Shepherds/Netherlands Bach Society & Cappella Figuralis
CCS 17098	Love & Lament/Cappella Figuralis
CCS 18598	It Takes Two/with Bart Schneemann, oboe

SPLENDORE DI ROMA

Johannette Zomer

soprano

Fred Jacobs

theorbo



Johann Hieronymus Kapsberger

(ca 1580 – 1651)

- | | |
|-----------------------------------|------|
| 1 Dove mi lasci (1623) | 1.58 |
| 2 Già risi del mio mal (1619) | 4.06 |
| 3 Cinta di rose (1623) | 1.32 |
| 4 Pargoletto son io (1623) | 0.37 |
| 5 Toccata III (1626) theorbo solo | 2.34 |

Orazio Michi (ca 1594 – 1641)

- | | |
|---------------------------|------|
| 6 Su l'oriente | 1.55 |
| 7 Empio cor, core ingrato | 3.35 |

Johann Hieronymus Kapsberger

- | | |
|---------------------------------|------|
| 8 Gagliarda (1640) theorbo solo | 1.25 |
|---------------------------------|------|

Domenico Mazzocchi (1592 – 1665)

- | | |
|--------------------------------------|------|
| 9 Fin dal monte Sion (1640) | 4.50 |
| 10 Spoglie che fosti (Didone) (1640) | 4.51 |
| 11 Voi, voi rubaste il core (1621) | 1.40 |

The dates behind the musical works refer to the printed sources.
Instrument Fred Jacobs: theorbo by Martin Bowers, 1979 (gut strings).

Johann Hieronymus Kapsberger

- | | |
|----------------------------------|------|
| 12 Canzone I (1640) theorbo solo | 4.29 |
|----------------------------------|------|

Stefano Landi (1587 – 1639)

- | | |
|------------------------------------|------|
| 13 Leggiadra rosa (1621) | 2.15 |
| 14 Non si scherzi con amore (1627) | 1.56 |

Johann Hieronymus Kapsberger

- | | |
|-----------------------------------|------|
| 15 Toccata II (1640) theorbo solo | 3.05 |
|-----------------------------------|------|

Luigi Rossi (ca 1597 – 1653)

- | | |
|---------------------------------------|------|
| 16 Or che la notte del silenzio amica | 6.49 |
|---------------------------------------|------|

Johann Hieronymus Kapsberger

- | | |
|------------------------------------|------|
| 17 Passacaglia (1640) theorbo solo | 3.28 |
|------------------------------------|------|

Luigi Rossi

- | | |
|------------------------------|------|
| 18 Disperati che aspetti più | 2.25 |
| 19 Addio, perfida, addio | 1.56 |

Total time: 57.12

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