

**Baroque
Voices**
Directed by Pepe Becker

CONCERT 3

*Book Three (1592)
& selections from
Book Seven (1619)*

7.30 pm

Monday 16th July 2012

Sacred Heart Cathedral

Hill Street, Wellington

"The Full Monte"

Pepe Becker, Jayne Tankersley - sopranos

Andrea Cochrane - alto

Oliver Sewell, Jeffrey Chang - tenors

David Morriss - bass

Robert Oliver - bass viol

Stephen Pickett - theorbo & chitarrino

*Performances of music from the entire
collection of nine Books of Madrigals
by Claudio Monteverdi (1567-1643),
sung in Italian by Baroque Voices
("...a group to match
any in the world."
– The Dominion, 1994)*

*A project spanning four years,
beginning in 2011 and culminating in
a celebration of Baroque Voices' 20th
Anniversary in 2014*



www.baroquevoices.co.nz

WELCOME TO...

The Full Monte: a concert series spanning four years, 2011-2014, in which Baroque Voices presents music from the entire collection of Nine Books of Madrigals by Claudio Monteverdi (1567-1643). These vocal works, published throughout and after Monteverdi's lifetime, encapsulate and exemplify the radical transformation from traditional to modern styles which occurred in the latter part of the Sixteenth Century and the first decade of the Seventeenth Century. Rather than presenting the Books in chronological order, we will sometimes juxtapose the earlier works with later ones, so the listener can hear the full extent and variety of Monteverdi's mastery and innovation.

Below is a list of the Nine Books of Madrigals and their dates of publication. The first four Books include only unaccompanied madrigals for five voices, mostly adhering to the principles of Renaissance polyphony, with occasional glimpses of new flavours yet to come. The Fifth Book however is notable for the addition of a basso continuo instrumental line in some madrigals and a marked change in style. Monteverdi then continued with his progressive ideas, adding instrumental accompaniment to the madrigals published thereafter, and even including semi-operatic elements in his "dramatic representation" and "ballet" which form part of Book Eight.

Book 1 (1587) *Il primo libro de madrigali a cinque voci*

Book 2 (1590) *Il secondo libro de madrigali a cinque voci*

Book 3 (1592) *Il terzo libro de madrigali a cinque voci*

Book 4 (1603) *Il quarto libro de madrigali a cinque voci*

Book 5 (1605) *Il quinto libro de madrigali a cinque voci*

Book 6 (1614) *Il sesto libro de madrigali a cinque voci,
con una Dialogo a Sette...*

Book 7 (1619) *Concerto, settimo libro de madrigali
a 1.,2.,3.,4. & sei voci...*

Book 8 (1638) *Libro Ottavo, Madrigali guerrieri, et amorosi,
con alcuni opuscoli in genere rappresentativo...;
Tomo VIII (parte seconda), Canti amorosi*

Book 9 (1651) *Libro Nono, Madrigali e canzonette
a due e tre voci*

"Prima le parole, poi la musica..." ("First the words, then the music...") seems to have been Claudio Monteverdi's modus operandi throughout his composing life – there are glimpses of this even in his earliest vocal works, including his First Book of Madrigals (1587), written when he was just still a

teenager, under the constraints of the rules of traditional polyphonic style – and he boldly announced his intentions to pursue his more modern style of writing (where he considered "the words the mistress of the harmony and not the servant") in the preface to his Fifth Book of Madrigals in 1605. At the time, Monteverdi had been criticised by his contemporary, Giovanni Artusi, for the "crudities" and "licence" apparently shown in his madrigal *Cruda Amarilli*, and his response was to publicly name his own modern style "Seconda Pratica" ("Second Practice", following on from other innovators such as **Cipriano da Rore, Ingegneri, Marenzio, Peri and Caccini**) as being distinct from what he called the "Prima Pratica" ("First Practice") adhered to by more conservative composers such as **Ockeghem, Josquin Desprez, Clemens non Papa, Gombert and Zarlino**.

Whilst Prima Pratica style was entrenched in the old rules of polyphony (where voice parts were more equal, dissonances must be prepared, certain prescribed chord progressions were used and the musical structure or harmony was paramount), Seconda Pratica (where the text dominated and inspired the musical response) allowed for bold dissonances, sudden tempo changes, radical harmonic shifts, semi-recitative style, chromaticism, florid ornamentation and other devices to colour and enhance the meaning of the words. The texts Monteverdi used (by master poets such as **Tasso, Guarini and Rinuccini**) were full of emotive, sensuous, even erotic imagery – often exploring that age-old topic of love in all its myriad forms – so there was no shortage of inspirational material for him to work with.

Enjoy with us this exciting journey of musical discovery...
- *Pepe Becker*

The Full Monte: Concert 3

Il Terzo Libro de Madrigali (for five voices), 1592

Selected ensemble works (for two, three & four voices) from

Concerto, settimo libro..., 1619

A note about the music

In this third concert of The Full Monte series, we present - as we did with the first two concerts in this series, and in our very first Baroque Voices concert in 1994 - a kind of 'bookends' performance, with the entire Third Book of Madrigals interspersed with selections from Book Seven. Some of the earlier madrigals were possibly written when Monteverdi was still in his birthplace, Cremona, under the influence of Marc' Antonio Ingegneri (his teacher and *maestro di capella* at the Cathedral, where Claudio had begun his musical training as a chorister), but they were published in Venice in 1592, whilst he was employed (from 1590) as a viol player and singer at the court of the Duke of Mantua (Vincenzo Gonzaga), to whom the Third Book is dedicated. Whilst there are certainly glimpses here of the more radical Monteverdi to come (with outbreaks of dance-like rhythms, dissonances or dark chromaticism to portray certain changes of mood or poetic imagery, and a leaning towards the lighter madrigal-writing style of his non-conservative contemporaries Marenzio and Gabrieli), it is with the Book Seven "concerted" pieces with *basso continuo* accompaniment that we see the innovative techniques and liberties of *Seconda Pratica* truly manifested, revealing many of the revolutionary harmonic, rhythmic and melodic freedoms (for example, dramatic downward leaps of a minor 9th followed by a falling 4-note motif, to express bitter weeping, in the four-part "Al lume delle stelle") the likes of which Monteverdi became renowned. Throughout all of his vocal compositions though, from the more conventional unaccompanied polyphonic madrigals to the accompanied ones where each solo voice is more prominent, a common theme prevails: the music always serves the words.

- Pepe Becker

A note about the poems

While the lyrics appear, and indeed are, formulaic, Monteverdi, in accord with other composers, unerringly chose the poets who were the best at this style of composition. Apart from 3 poems that have escaped identification and remain anonymous, (nos. 1, 3 and "Tu dormi"), and one each by the lesser known Claudio Achillini ("Ecco vicine") and Livio Celiano ("Rimanti in pace"), the poets represented here are still the most anthologised today. If we remember that Monteverdi was born in 1567 and died in 1643 (the age of Shakespeare and Ben Jonson), then the sole lyric by Pietro Bembo (no. 5 "O rossignuol") is a throwback to an earlier age. Bembo was born in 1470, and imposed the language of Petrarch and Boccaccio as the model for the literary Italian of the High Renaissance, writing an influential grammar in the process, and codified the conventions of courtly love poetry for the new age. He appears in Castiglione's hugely influential Book of the Courtier as the exponent of platonic love. Monteverdi's favourite poets by far for the purposes of madrigals, however, were Giovanni Battista Guarini (1538-1612) and Torquato Tasso (1544-1595), unquestionably the greatest poets of the generation before Monteverdi. Every poem not previously mentioned (with one exception) is by Guarini (12 in all), save for the sequences 8-8a-8b and 13-13a-13b which are from Tasso's Gerusalemme Liberata and "Ohimè dov'è il mio ben" and "Al lume delle stelle" which are also by Tasso. The one exception is "Tornate cari baci", by Giambattista Marino. Here Monteverdi is working hand in hand with an almost exact contemporary - Marino was born in 1569 and died in 1625. Marino was translated by the English poet Crashaw, influenced Milton, and has been compared to English "metaphysical" poets.

- David Groves

Baroque Voices:

Pepe Becker, Jayne Tankersley	soprano 1 & 2
Andrea Cochrane	alto
Oliver Sewell, Jeffrey Chang	tenor 1 & 2
David Morriss	bass

Continuo:

Robert Oliver	bass viol
Stephen Pickett	theorbo, chitarrino

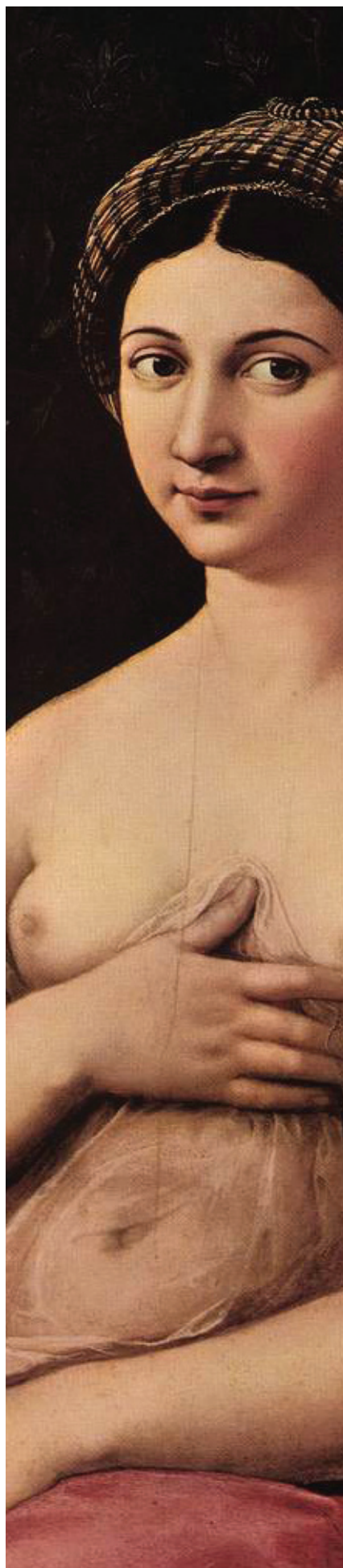
PROGRAMME ORDER

PRIMA PARTE

IL TERZO LIBRO	1. <i>La giovinetta pianta</i>	(SSAT1B)
IL TERZO LIBRO	2. <i>O come è gran martire</i>	(SSAT1T)
SETTIMO LIBRO	<i>Romanesca</i>	(SS, theorbo, viol)
IL TERZO LIBRO	3. <i>Sovra tenere herbette</i>	(SSAT1B)
IL TERZO LIBRO	4. <i>O dolce anima mia</i>	(SSAT1B)
IL TERZO LIBRO	<i>Al lume delle stelle</i>	(SST1B, theorbo, viol)
IL TERZO LIBRO	5. <i>Stracciami pur il core</i>	(SSAT2B)
IL TERZO LIBRO	6. <i>O rossignuol</i>	(SSAT1B)
SETTIMO LIBRO	<i>Parlo miser</i>	(SSB, theorbo, viol)
IL TERZO LIBRO	7. <i>Se per estremo ardore</i>	(S1AT1TB)
SETTIMO LIBRO	<i>Tornate</i>	(T1T, chitarrino, viol)
IL TERZO LIBRO	8. <i>Vattene pur crudel</i>	(SSAT1T)
	8a. <i>Là tra'l sangue</i>	
	8b. <i>Poi ch'ella</i>	

SECONDA PARTE

IL TERZO LIBRO	9. <i>O primavera</i>	(S1AT1TB)
IL TERZO LIBRO	10. <i>Perfidissimo volto</i>	(SSAT2B)
SETTIMO LIBRO	<i>O come sei gentile</i>	(SS, theorbo, viol)
IL TERZO LIBRO	11. <i>Ch'io non t'ami</i>	(SSAT2B)
IL TERZO LIBRO	12. <i>Occhi un tempo mia vita</i>	(SSAT1B)
SETTIMO LIBRO	<i>Ecco vicine</i>	(S2,A, chitarrino, viol)
IL TERZO LIBRO	13. <i>Vivrò fra i miei</i>	(SSAT1B)
IL TERZO LIBRO	13a. <i>Ma dove o lasso</i>	(SSAT1B)
IL TERZO LIBRO	13b. <i>Io pur verrò</i>	(SSAT1B)
SETTIMO LIBRO	<i>S'el vostro cor</i>	(TB, theorbo, viol)
IL TERZO LIBRO	14. <i>Lumi miei cari</i>	(SSAT1B)
SETTIMO LIBRO	<i>Tu dormi</i>	(S1AT1B, theorbo, viol)
IL TERZO LIBRO	15. <i>Rimanti in pace</i>	(SSTTB)
	15a. <i>Ond'ei di morte</i>	



Italian texts, with translations and introductions by David Groves...

[Every woman is eventually consumed by the flames of love]

1. LA GIOVINETTA PIANTA (SSAT1B)

*La giovinetta pianta si fa più bell' al sole
Quando men arder suole,
Ma se fin dentro sente
Il vivo raggio ardente
Dimonstran fuor le scolorite spoglie
L'intern' ardor che la radice accoglie.
Così la Verginella
Amando si fa bella
Quand' amor la lusinga e non l'offende.
Ma se'l suo vivo ardore
La penetra nel core,
Dimostra la sembianza impallidita
Ch'ardente è la radice de la vita.*

[The lover has tried to conceal his passion, to no avail]

2. O COME È GRAN MARTIRE (SSAT1T)

*O come è gran martire
A celar suo desire,
Quando con pura fede
S'ama chi non se'l crede.
O soave mio ardore,
O giusto mio desio,
S'ognun ama il suo core,
E voi sete il cor mio.
All'hor non fia ch'io v'ami
Quando sarà che viver più non brami.*

[In order to preserve her reputation, the maiden has repelled her lover, but now regrets it]

ROMANESCA A 2 (SS, theorbo, viol)

Prima parte: Ohimè dov'è il mio ben

*Ohimè dov'è il mio ben,
Dov'è il mio core?
Chi m'asconde il mio ben e chi m'el toglie?*

Seconda parte: Dunque ha potuto

*Dunque ha potuto sol
Desio d'honore,
Darmi fera cagion di tante doglie?*

Terza parte: Dunque ha potuto in me

*Dunque ha potuto in me
Più che'l mio Amore,
Ambizios'è troppo lievi voglie?*

Quarta parte: Ahi, sciocco mondo

*Ahi, sciocco mondo e cieco,
Ahi, cruda sorte,
Che ministro mi fai della mia morte.*

[The shepherd Thyrsis recounts how he stole up on his beloved Phyllis]

3. SOVRA TENERE HERBETTE (SSAT1B)

*Sovra tenere herbette e bianchi fiori
Stava Filli sedendo
Ne l'ombra d'un alloro,
Quando li dissi: "Cara Filli, io moro."
Ed ella a me volgendo
Vergognosetta il viso,
Frenò frangendo
Fra le rose il riso
Che per gioia del core
Credo ne trass' amore.
Onde lietami disse: "Bacciami, Tirso mio,
Che per desir sento morirmi anch'io."*

[The lover begs his mistress to remain faithful to him]

4. O DOLCE ANIMA MIA (SSAT1B)

*O dolce anima mia dunqu'è pur vero,
Che cangiando pensiero
Per altrui m'abbandoni.
Se cerch'un cor che più t'adori e ami,*

1. THE SAPLING GROWS MORE BEAUTIFUL

*The sapling grows more beautiful in sunlight
in seasons when the sun burns less,
but if it feels the scorching rays
penetrate deep within,
its withered leaves are outward sign
that inner heat is reaching its roots.
Thus a young maiden
in love grows beautiful
when love blandishes harmlessly.
But when the ardour of love
penetrates her heart,
her face goes pale, a sign
that the roots of her life are on fire.*

2. WHAT GREAT TORMENT IT IS

*What great torment it is
to conceal your desire,
when with pure fidelity you love
someone who couldn't care a jot.
My ardour - for you - is sweet,
my desire - for you - is just;
each of us loves our heart,
and my heart is yours, is you.
So I shall only stop loving you
when I want to stop living, not before.*

ROMANESCA FOR 2 VOICES

Part 1: Alas where is my darling

*Alas where is my darling,
where is my heart-throb?
Who hides my treasure from me, who steals it away?*

Part 2: Was it possible

*Was it possible that simply
the desire to protect my reputation
was the harsh cause of such pain?*

Part 3: Was it possible

*Was it possible that such
a presumptuous, trivial desire
could outweigh my love?*

Part 4: Ah, stupid society

*Ah, stupid society with its blind bigotry,
ah, bitter destiny,
that makes me the minister of my own death.*

3. ON SOFT GRASS

*On soft grass and white daisies
Phyllis the shepherdess was sitting
in the shade of a laurel,
And I said: "Dear Phyllis, I die of love."
Shyly she turned
her face to me,
checking the smile
that broke through her rosy lips
drawn I believe by love
out of a joyful heart.
Then gladly she said: "Kiss me, dear Thyrsis,
for I feel I too am dying of desire."*

4. O MY SWEET LOVE

*O my sweet love, is it then true,
that changing your fancy
you are leaving me for another?
If you seek a heart that adores you, loves you more,*

*Ingiustamente brami.
Se cerchi lealtà mira che fede
Amar quand'altrui doni
La mia cara mercede
E la spietata tua dolce pietate.
Ma se cerchi beltate
Non mirar me cor mio
Mira te stessa
In questo volt'in questa cor impressa.*

[Thyrsis compares and contrasts the stars with Phyllis's bright eyes]

AL LUME DELLE STELLE (SST1B, theorbo, viol)
*Al lume delle stelle, Tirsi,
Sott'un alloro sì dolea lagrimando
In questi accenti:
"O celesti facelle, di lei ch'amo e adoro
Rassomigliate voi gli occhi lucenti.
Luci care e serene,
Sento gli affanni, ohimè, sento le pene.
Luci serene e liete,
Sento le fiamme lor mentre splendete."*

[A woman, abandoned by her lover, remains defiant]

5. STRACCIAMI PUR IL CORE (SSAT2B)
*Stracciami pur il core!
Ragion è ben ingrato
Che se t'ho tropp'amato,
Porti la pena del comess'errore.
Ma, perchè stracci fai de la mia fede
Che colp'ha l'innocente
Se la mia fiamm' ardente
Non merita mercede,
Ah, non la mert'il mio fedel servire.
Ma straccia pur crudele!
Non può morir d'amor alma fedele,
Sorgerà nel morir quasi fenice
La fede mia più bell'e più felice.*

[The lover compares and contrasts his situation with that of the nightingale]

6. O ROSSIGNUOL (SSAT1B)
*O rosignuol ch'in queste verdi fronde
Sovra'il fugace rio fermarti suoli
Et forse a qualche noia hora t'involi,
Dolce cantand'al suon de le roche onde,
Alterni teco in not'alt'e profonde
La tua compagna par che ti consoli,
A me perch'io mi strugga, e piant'e duoli
Versi ad ogn'hor nissun giamai risponde,
Né di mio danno si sospira o geme,
Et te s'un dolor preme
Può ristorar un altro piacer vivo,
Ma io d'ogni mio ben son cass'e privo.*

[The lover believes the lady knows he loves her and cannot help it]

PARLO MISER, O TACCIO? (SSB, theorbo, viol)
*Parlo misero o taccio?
S'io taccio che soccorso havrà il morire?
S'io parlo che perdon havrà l'ardire?
Taci che ben s'intende
Chiusa fiamma tal hor da chi l'accende
Parla in me la pietade,
Parla in lei la beltade,
E dice quel bel volto al duro core:
"Chi può mirarmi e non languir d'amore?"*

[The lover survives and even enjoys the fires of love]

7. SE PER ESTREMO ARDORE (SATT1B)
*Se per estremo ardore
Morir potesse un core,
Saria ben arso il mio*

your wish is unjust.
If you seek loyalty, consider my faith
in loving you even when to another
you give your mercies once mine,
your pitilessly sweet pity.
But if it is beauty you seek,
look not at me, dearest heart,
but at yourself
reflected in my face and heart.

BY STARLIGHT
By starlight, Thyrsis,
under a laurel weeping bitterly,
made this complaint:
"Celestial lights! - you are like the bright lights
of the eyes of her whom I adore.
Dear, serene lights -
alas, I feel pain and torment.
Glad, serene lights -
I feel their flames while you shine on."

5. GO ON THEN, SHRED MY HEART!
Go on then, shred my heart!
It makes sense, ungrateful man,
that if I have loved you far too much
I must now suffer for my mistake.
But, though you shred my heart's faith,
I remain innocent, it is not my fault
if my burning flame of love
does not merit your pity,
my faithful servitude merits it not.
But keep on shredding, cruel man!
A faithful soul cannot die of love -
in death my faith will, like a phoenix,
arise more beautiful and happier yet.

6. O NIGHTINGALE
O nightingale that likes to perch in this green
foliage above the swift stream,
perhaps you mitigate some pain now,
by sweetly singing to the gushing sound of water,
and alternating with you high notes
and low, your mate seems to console you.
Yet to me, though I suffer and pour out my tears and
sorrows always, no-one replies,
no sigh or groan responds to my loss.
You, if a sorrow afflicts you,
can find another joy to take its place,
but I bereft of my love am shattered.

AH ME, SHALL I SPEAK OR KEEP QUIET?
Ah me, shall I speak or keep quiet?
If I keep quiet what is the point of dying?
If I speak will my daring be forgiven?
Keep quiet then, for the hidden flame
is recognised by the person lighting it.
I for myself can only plead for pity,
but her beauty also pleads for me,
saying to her hard heart: "Who can look on this
fair face and not languish in love?"

7. IF BY BLAZING PASSION
If by blazing passion
a heart could die,
mine would have burned to a cinder

*Fra tant'incendio rio.
Ma come Salamandra nel mio foco
Vivo per la mia Donna in fest'e'n gioco,
E se m'avienta l'ora
Che per dolcezz'i mora,
Mercè d'amor risorgo qual Fenice
Sol per viver ardend'ogn'hor felice.*

[The lover craves kisses to nourish him even though they are bitter-sweet]

TORNATE (TT, chitarrino, viol)
*Tornate O cari baci a ritornarmi in vita,
Baci al mio cor digiun esca gradita.
Voi di quel dolce amaro
(Pascete i miei famelici desiri)
Per cui languir m'è caro,
(Pascete i miei famelici desiri)
Di quel dolce non meno
Nettare che veleno,
Pascete i miei famelici desiri,
Baci in cui dolci prov'anco i sospiri.*

*[(from Gerusalemme Liberata by Tasso) The sorceress Armida has been abandoned by Rinaldo,
who has returned to the Christian army besieging Jerusalem, and she gives vent to her passionate despair]*

8. VATTENE PUR CRUDEL (SSATT)
*"Vattene pur crudel con quella pace
Che lascia me; vattene, iniqu'homai
Me tost'ignudo spirto, ombra seguace
Indivisibilmente a tergo havrai.
Nova furia co' serpi e con la face
Tanto t'agitterò quanto t'amai.
E s'è destin ch'esca del mar che schivi
Li scogli e l'onde e ch'a la pugna arrivi...*

8A. LÀ TRA'L SANGUE (SSATT)
*Là tra'l sangu'e le morti egro giacente
Mi pagherai la pen'empio guerriero,
Per nom'Armida chiamerai sovente
Negl'ultimi singulti udir ciò spero."
Hor qui mancò lo spirto a la dolente
Né quest'ultimo suono espresse intero;
E cade tramortita e si diffuse
Dì gelato sudor'e i lumi chiuse...*

8B. POI CH'ELLA (SSATT)
*Poi ch'ella in sé tornò, deserto e muto
Quanto mirar potè d'intorno scorse,
"Ito se n'è pur," disse "e ha potuto
Me qui lasciar de la mia vita in forse?
Né un moment'indugiò né un brev'aiuto
Nel caso estrem'il traditor mi porse?
Et io pur anco l'amo e 'n questo lido
Invendicata ancor piang'e m'assido?"*

in such fierce conflagration.
But like the Salamander I in my fire
live on because of my Lady joyously,
and if the hour arrives
for me to die of love's sweetness,
by love I will like the Phoenix resurrect
only to live in blazing passion again.

RETURN
Return, dear kisses, bring me back to
life, kisses feeding my starved heart.
You with your bitter-sweet savour
(feed my famished desires!)
for which I love to languish
(feed my famished desires),
with that sweetness that is as much
nectar as poison,
feed my famished desires! -
kisses in which even sighs are sweet.

8. HENCE, CRUEL MAN
"Hence, cruel man. taking with you
my peace, hence, vile as you now are.
But I will follow inseparable behind you,
a naked spirit to haunt you.
A new Fury with snakes for hair, with fiery torch
I'll scare you as much as once I loved.
And if you are fated to escape the sea, avoiding
rocks and waves to reach the battle...

8A. THERE FALLEN IN THE GORE
There fallen in the gore of all the dead,
impious warrior you'll pay the penalty,
often you'll call on Armida by name,
I hope to hear that in your last gasps."
Here the sorrowing lady's spirit failed,
nor did she complete the final phrase,
but fainted away, a cold sweat
covered her, and she closed her eyes...

8B. WHEN SHE CAME TO HERSELF
When she came to herself, all was empty
and silent as far as the eye could see.
"He has gone" she said "how could he
leave me here more dead than alive?
Did he not tarry a moment, traitor,
nor even at death's door, offer a little help?
Yet do I love him still and on this shore
sit alone weeping, unavenged?"

🌸 Intervallo 🌸

[Spring returns, but it does not restore the lover's happiness]

9. O PRIMAVERA (S1ATTB)
*O primavera gioventù de l'anno
Bella madre de' fiori
D'erbe novelle e di novelli amori,
Tu ben lasso ritorni
Ma senza i cari giorni
De le speranze mie, Tu ben sei quella
Ch'eri pur dianzi sì vezzosa e bella,
Ma non son io
Quel che già un tempo fui,
Sì cara a gl'occhi altrui.*

9. O SPRING
O spring, when the year is in its youth,
beautiful mother of flowers,
of new grasses and new loves,
you, alas, return
but do not bring back the dear days
of my hopes. You are indeed the same,
just as before, charming and gay.
But I am not
what once I was,
a maiden dear in another's eyes.

[The jilted lover is puzzled that his faithless beloved is still as beautiful as ever]

10. PERFIDISSIMO VOLTO (SSAT2B)

Perfidissimo volto
Ben l'usata bellezz'in te si vede
Ma non l'usata fede.
Già mi parevi dir; "Quest'amorose
Luci che dolcemente
Rivolgo a te si belle e si pietose,
Prima vedrai tu spento
Che sia spento il desio
Ch'a te le gira,"
Abi ch'è spent'il desio
Ma non è spento
Quel per cui sospira
L'abandonato core,
O volto troppo vago e troppo rio,
Perchè se perdi amore,
Non perdi ancor vaghezza.
O non hai pari a la beltà fermezza?

[The lover compares and contrasts his state with that of a bird in a cage]

O COME SEI GENTILE (SS, theorbo, viol)
O come sei gentile, Caro Augellino,
O quanto el mio stato amoroso al tuo simile:
Io prigion, tu prigion;
Tu canti, io canto;
Tu canti per colei che t'ha legato,
Et io canto per lei.
Ma in questo è differente
La mia sorte dolente:
Che giova pur a te l'esser canoro,
Vivi cantando et io cantando moro.

[The lover is so much in love that only death could end it]

II. CH'IO NON T'AMI (SSAT1B)
Ch'io non t'ami cor mio,
Ch'io non sia la tua vita,
E tu la mia, che per novo desio
E per nova speranza i' t'abandoni
Prima che questo sia
Morte non mi perdoni,
Ma se tu sei quel core onde la vita
M'è sì dolce e gradita.
Fonte d'ogni mio ben d'ogni desire
Come poss'io lasciarti e non morire.

[The lover complains that his beloved no longer looks affectionately at him]

12. OCCHI UN TEMPO MIA VITA (SSAT1B)
Occhi un tempo mia vita,
Occhi di questo cor fido sostegno,
Voi mi negat'ahimè l'usata aita,
Tempo è ben di morire
A che più tardo?
A che torcete 'l guardo?
Forse per non mirar come v'adoro
Mirate almen ch'io moro.

[The beloved is going away, and although she resides in the lover's heart anyway, the lover imagines following her]

ECCO VICINE (S2, A, theorbo, viol)
Ecco vicine, o bella Tigre, l'hore
Che del tuo sole mi nascondi i rai.
Ah, che l'anima mia non senti mai
Meglio che del partir le tue dimore,
Fuggimi pur con sempiterno orrore
Sotto straniero ciel ovunque sai,
Che quanto più peregrinando vai
Cittadina ti sento in mezz'il core.
Ma potess'io seguir solingo errante
O sia per valli o sia per monti, o sassi

10. TREACHEROUS FACE

Treacherous face
your customary beauty is there to see,
but not your customary faithfulness.
Earlier you seemed to say: "These loving
eyes that sweetly I turn to you,
eyes full of compassionate love,
you will see quenched in death,
before the desire is quenched
that makes me look at you."
Alas, your desire of me has died,
but the beauty of your eyes,
for which my abandoned heart
still yearns, is unquenched.
O wickedly lovely face,
if you stop loving why do you not lose
your loveliness, how can you be
so beautiful and fickle?

HOW GRACIOUS YOU ARE

How gracious you are, dear little bird,
and how my state as lover is similar to yours:
I am prisoner, you are prisoner;
you sing, I sing;
you sing for her who captured you,
and I too sing for her.
But in this my doleful fate
differs from yours: to be
a songbird helps you in your plight;
singing you live, but singing I die.

II. THAT I MIGHT NOT LOVE YOU

That I might not love you,
that I might not be your life,
and you mine; that for a new desire
and a new hope I might abandon you -
before those things happen
may Death strike me down.
But you are the dear heart that makes
my life so pleasant and sweet.
You are all I treasure, all I desire -
how can I leave you and not die?

12. EYES ON WHICH MY LIFE ONCE HUNG

Eyes on which my life once hung,
eyes on which my faithful heart relied,
alas you deny me you customary aid,
surely my time has come to die -
what am I waiting for?
Why do you turn your gaze aside? -
in order not to see how I adore you?
At least watch me die.

THE HOURS APPROACH

The hours approach, fair Tigress, when
you'll hide from me your flashing eyes.
Ah, do you never feel that rather than
depart you dwell here in my soul?
So flee me with everlasting hatred
to anywhere beneath a foreign sky,
but the more you wander abroad
the more you are citizen of my heart.
But if, a lonely wayfarer, I could follow -
through valleys, rocky mountains -

L'orme del tuo bel piè leggiadre e sante
 Ch'andrei là dove spiri e dove passi,
 Con la bocca e col cor devoto Amante
 Baciando l'aria e adorando i passi.

the prints of your lovely, sainted feet,
 I'd go where'er you breathe and pass,
 devoutly kissing the air with lover's heart and
 mouth, adoring your steps.

[(from Gerusalemme Liberata) This passage comes shortly after the account of the combat between Tancredi and Clorinda which Monteverdi set in his Combattimento [coming up in Book Eight!]. Tancredi, sorely wounded, realises that he has inadvertently killed Clorinda, and that her body has been left behind in the darkness]

13. VIVRÒ FRA I MIEI (SSAT1B)
 "Vivrò fra i miei tormenti e le mie cure,
 Mie giuste furie, forsennato errante;
 Paventerò l'ombre solinghe e scure
 Che 'l prim'error mi recheranno innante,
 E del sol che scoprì le mie sventure
 A schivo e in horror havrò il sembiante.
 Temerò me medesim'e da me stesso
 Sempre fuggendo, havrò me sempr'appresso.

13. I SHALL LIVE DRIVEN MAD
 "I shall live driven mad by just Furies -
 my torments and cares - a wanderer,
 fearful of the dark and lonely shades
 that my earlier folly will conjure up before me.
 The face of the sun in horror I will shun
 since it revealed my unhappy deed.
 I shall fear myself and, from myself fleeing
 forever, my self will always be at my side...

13A. MA DOVE O LASSO (SSAT1B)
 Ma dove, oh lasso me, dove restaro
 Le reliquie del corpo e bello e casto?
 Ciò ch'in lui sano i miei furor lasciaro
 Dal furor de le fere è forse guasto.
 Ahi troppo nobil preda! ahi dolc'e caro
 Troppo e pur troppo pretioso pasto!
 Ahi, sfortunato, in cui l'ombr'e le selve
 Irritaron me prima e poi le belve.

13A. BUT WHERE ALAS
 But where, alas, where lie the remains
 of her beautiful, chaste body?
 What my fury left whole, the fury
 of wild beasts has perhaps savaged.
 Ah, too noble a prey, sweet and dear!
 Far, far too precious to feed wolves!
 Unhappy Tancredi! The dark woods aroused me
 to do violence first, then the beasts...

13B. IO PUR VERRÒ (SSAT1B)
 Io pur verrò là dove sete; e voi
 Meco havrò s'anco sete amate spoglie.
 Ma s'egli avien ch'i vaghi membri suoi
 Stati sian cibi di ferine voglie,
 Vuo' che la bocca stessa anco m'ingoi
 E 'l ventre chiuda me che lor raccoglie:
 Honorata per me tomba felice
 Ovunque sia, s'esser con lor mi lice."

13B. YET I SHALL COME
 Yet I shall come to where you are,
 and take with me any loved remains.
 But if it chance that her lovely limbs
 have been devoured by ravenous jaws
 I want that same mouth to swallow me,
 and belly to enclose me too with them -
 an honoured, happy tomb for me
 where'er it be so I can be with her."

[The lady herself has been slighted by another, so should now sympathise with the lover]

S'EL VOSTRO COR (TB, theorbo, viol)
 S'el vostro cor Madonna altrui pietoso tanto
 Da quel suo sdegno al mio non degno pianto,
 Tal hor si rivolgesse
 E una stilla al mio languir ne desse,
 Forse nel mio dolore
 Vedria l'altrui perfida el proprio errore,
 E voi seco direste: "Ah sapess'io
 Usar pietà come pietà desio."

MY LADY, IF YOUR HEART
 My lady, if your heart could feel pity enough
 sometimes to turn from its habitual disdain,
 and heed my complaint,
 and let some drop of sympathy fall,
 then perhaps in my suffering
 you'd recognise another's hurt to you,
 and to yourself you'd say: "Maybe
 I should show the pity that I too desire."

[The lover complains once more that his lady no longer looks lovingly at him]

14. LUMI MIEI CARI (SSAT1B)
 Lumi, miei cari lumi,
 che lampeggiate sì veloce sguardo
 Ch'a pena mir'e fugge,
 E poi torna sì tardo
 Che'l mio cor se ne strugge,
 Volgete a me quei fuggitivi rai.
 Ch'oggetto non vedrete
 In altra parte mai, con sì giusto desio
 Che tanto vostro sia quanto son io.

14. THE DEAR LIGHTS OF YOUR EYES
 The dear lights of your eyes
 which flashed such rapid glances
 that I fled they pierced me so,
 now turn towards me so tardily
 that my heart is anguished.
 Turn those now straying eyes on me,
 for you will find no other object
 anywhere else with such just desire
 that he be yours, compared to me.

[The more the lover pours out his heart, the more the lady calmly ignores him]

TU DORMI (S1AT1B, theorbo, viol)
 Tu dormi? Ah crudo core,
 Tu poi dormir poi ch'in te dorme amore.
 Io piango e le mie voci lagrimose
 A te che sorda sei portano invano
 Ohimè l'aure pietose.

YOU SLEEP?
 You sleep? Ah, cruel heart,
 able to sleep because asleep to love.
 I weep and my words mixed with tears
 are carried by the piteous breeze
 in vain, alas, to you, deaf to my cries.

*Ah, ben i pianti miei pon far pietosi i venti,
Ma te fan più crudel i miei lamenti.*

[Thyrsis has been exiled and must leave his beloved Phyllis; they cannot bear to part]

15. RIMANTI IN PACE (SSTTB)

*Rimanti in pace, a la dolente e bella Fillida,
Tirsi sospirando disse:*

*“Rimanti, io me ne vo’ tal mi prescrisse
Legge empio fato aspra sorte e rubella.”
Ed ella, hora da l’una e l’altra stella,
Stillando amar’ humore i lume affisse
Ne i lumi del suo Tirsi, e gli trafisse
Il cor di pietosissime quadrella...*

15A. OND’EI DI MORTE (SSTTB)

*Ond’ei di morte la sua faccia impressa,
Disse: “Abi, come n’andrò senz’il mio sole
Di martir in martir, di doglie in doglie?”
Ed ella, da singhiozzi e piant’oppressa,
Fievolmente formò queste parole:
“Deh, cara anima mia chi mi ti toglie.”*

Ah me, my tears can inspire pity in the winds,
but my laments make you more cruel.

15. FAREWELL

“Farewell” to the sorrowing and fair Phyllis
Thyrsis sighed, “Farewell.

I have to go away as is ordained by law
and by my evil fate and bitter, hostile destiny.”
And she with bitter tears streaming
from her two sparkling eyes stared into
the eyes of her loved Thyrsis, piercing
his heart with piteous shafts of love...

15A. SO HE WITH DEATHLY PALLOR

So he with deathly pallor in his face
said: “Ah, how can I go without the light of my life,
from torment to torment, pain to pain?”
And she, overcome by sobs and wails,
feebly uttered these words:
“Alas, my very soul, why are they doing this?”



ACKNOWLEDGEMENTS

Many thanks to all those who have assisted us in preparing for this third concert in “The Full Monte” series, particularly: Stephen Pickett, for poster & programme design; David Groves, for his wonderful translations of the Italian texts; Amstore, for poster & programme reproduction; Douglas Mews, for continuo advice, and of course you, our audience!

SPONSORSHIP

Baroque Voices would also like to thank: the Stonycroft family, Janet McCallister and Peter McClymont, and Virginia Ward-Brown, for their generous donations towards the costs of “The Full Monte project” as a whole. Several of the concerts in The Full Monte series will require larger forces and more specialised instrumentation than today’s one, necessitating bringing musicians from around New Zealand and possibly Australia. Baroque Voices rehearsal weekends and concerts now involve transporting singers between Wellington, Hamilton and Christchurch, and we would also like to resume our practice of repeating some concerts in Christchurch and other parts of New Zealand. As you can imagine, this cannot be achieved without considerable expense. Baroque Voices is a self-funded professional ensemble, backed by its self-employed musician director, so it doesn’t have the financial security often afforded to larger organisations.

Therefore, we are most grateful to our sponsors mentioned above and invite you to consider supporting us with a donation to Baroque Voices so we can continue to bring this wonderful music to as wide an audience as possible.

VARIOUS CDs are available for purchase today, and if you would like to be informed of future Baroque Voices Wellington concerts, feel free to add your contact details to our Emailing List during the interval or after the concert, and/or contact Pepe at:

baroquevoicesdirector@gmail.com

or visit the BV website:

www.baroquevoices.co.nz

Please also contact Pepe if you would like to make a donation towards this enterprising project.

Hope to see you again!

BIOGRAPHIES

PEPE BECKER, renowned for her vocal purity and flexibility, began her musical training in Nelson, as a Cathedral Choir chorister, pianist and oboist. Completing a BMus (in Composition) at Wellington's Victoria University in 1987, she then studied (baroque) singing - with Jessica Cash in London, and at The Hague's Koninklijk Conservatorium. She has sung professionally with a number of early music groups overseas, including the Utrechts Barok Consort; has been a soloist alongside renowned international singers such as Emma Kirkby, Richard Wistreich and Andreas Scholl, and now appears regularly as soprano soloist with chamber groups, choirs and orchestras throughout New Zealand. Pepe was a founding member of The Tudor Consort (1986-91); is a recording artist for Radio NZ Concert; has featured as a soloist on several commercial CDs (including one with the NZSO); has released two duet CDs ("Rustic Revelry" with bass David Morriss, Atoll, 2006, and "Love's Nature" with harpist Helen Webby, Ode, 2011); has been a member of Voices NZ Chamber Choir since 1999; composes music, and teaches piano, theory and singing.

Soprano **JAYNE TANKERSLEY** is one of New Zealand's most experienced singers of Baroque, Renaissance and Medieval music. She completed a Masters degree in Early Music Vocal Performance at the Longy School of Music, Boston, USA, and has appeared as soloist with some of the leading period groups of America, including the Boston Early Music Festival, Handel and Haydn Society, Apollo's Fire, Boston Baroque, Boston Cecilia, Tragicomedia, Medieval trio Liber UnUsualis, and the Christmas Revels of both Cambridge and Houston. She features on recordings for Revels, Boston Baroque, Schirmer Publishing, and with the Beggar Boys on their 2004 CD *The Darkest Midnight*. She has appeared with all of the premier early music ensembles in New Zealand, and also performs regularly with her ensemble Affetto.

ANDREA COCHRANE has had extensive singing experience: her main interest lies in ensemble work and early music. She holds a Bachelor of Music and a Diploma of Arts (focussing on early music performance) from Victoria University of Wellington. Resident in Wellington, Andrea enjoys solo performances with local groups, mostly of Baroque repertoire, including regular performances with The Bach Choir. She has been a member of Baroque Voices for over 15 years and is a founder member of The Tudor Consort. Andrea can also be seen and heard around New Zealand and the world singing with Voices New Zealand, and is a frequent soloist in concert performances and recordings. In her younger days she was a member of the New Zealand Youth Choir and the World Youth Choir.

OLIVER SEWELL graduated from the University of Canterbury in 2011 with a BMus. As a Godley Scholar with the ChristChurch Cathedral Choir, in July and August 2008 he toured with the choir, singing in Cathedrals throughout England. Oliver was a member of the NZ Secondary Students Choir, which in 2005 achieved the World Choir Award at the World Choral Games. In 2009 he sang as a soloist with the Nelson Symphony Orchestra and the Christchurch symphony Orchestra. In Dunedin in 2010 he sang the tenor arias for Bach's St John Passion with the City of Dunedin Choir and the Southern Sinfonia. As part of the Platform Arts Festival in 2010 he sang one of the lead roles in the one act opera "Une éducation manquée". In September 2010 he was in the UK for a month, staying and singing at Christ Church Cathedral, Oxford. His recent solo engagements include performances as tenor soloist in Handel's "Messiah" in Nelson and Napier.

JEFFREY CHANG is a recent Bachelor of Music (Honours)

graduate from the University of Auckland, having studied Performance Voice with Morag Atchison. He has been a member of the New Zealand Youth Choir since 2007, travelling with them to Europe and Asia, and he has recently become a member of Voices New Zealand, singing in many concerts including the 16-voice Chamber Music New Zealand Tour in 2011. Jeffrey has also been a member of Auckland Cathedral Choir, Tudor Consort and the University of Auckland Chamber Choir, and has sung as a soloist in many choral works, including Haydn's Nelsonmesse, Orff's Carmina Burana and Stainer's Crucifixion. This is Jeffrey's first appearance with Baroque Voices and the group is looking forward to having him sing in future concerts.

DAVID MORRISS studied singing in Christchurch with Mary Adams Taylor while completing a B.Mus. and B.A., and then with British early music specialist David Thomas in London. Now based in Wellington, David is renowned for his performances of Baroque music, including the virtuoso Italian style of Monteverdi, the low bass repertoire of 17th century Germany, composers in the Sun King's orbit, and works by Handel and Bach. David sings regularly with Baroque Voices, and as a soloist throughout New Zealand. Recent performing highlights include Handel's Messiah in Wellington with the Bach Choir, and in Auckland with Auckland Choral, tenor Keith Lewis and conductor Brian Kay. David's appearance (again with the Bach Choir) in Mozart's Requiem earlier this year was praised as "a glorious, magisterial solo from bass David Morriss, negotiating his wide leaps with sure-voiced aplomb" (middle-c.org). David can also be heard as a broadcaster on Radio New Zealand Concert.

Our continuo players for this concert are drawn from the finest exponents of early music performance in New Zealand: **ROBERT OLIVER** has been a freelance professional musician (viol player, singer and teacher) for over 40 years, in the UK and NZ, is widely-known throughout the early music world, and is the Director of Music at Wellington's St Mary of the Angels church; **STEPHEN PICKETT** studied guitar and lute at the Massey University Conservatorium of Music, is a founding member of the early music lute and voice ensemble Chanterelle, and also appears as a duo with Pepe Becker performing Renaissance and Baroque lute songs from England, France, Spain and Italy.

BAROQUE VOICES (founded in June 1994 by Wellington-based soprano Pepe Becker) is a vocal consort which specialises in pre-Classical music written for ensembles with one voice to a part. Its size varies according to the particular demands of the repertoire for each concert or project. The group has a core of singers with considerable experience in both choral and solo performance, especially in the field of early music. Several of its members have studied, are currently studying, or are about to study, in Europe – the director, Pepe Becker, studied singing with Jessica Cash in London and then Baroque Singing with Marius van Altena at the Royal Conservatory in The Hague, 1991-93. These singers are all committed to using appropriate vocal techniques, ornaments and styles, based on what is known about the performance practices, resources and musical ideals of the era in which music was written. These principles are applied equally to the performance of contemporary music, for which the group also has a growing reputation. Baroque Voices was the vocal component in the Musica Sacra concert series (directed by Robert Oliver) that ran for ten years (2001-2010) in St Mary of the Angels, and has toured nationwide for the NZ Music Federation / Chamber Music New Zealand. The group has now given more than 80 concert performances in its 18-year history.



Design by CATKINS CREATIVE
Printing by AMSTORE LTD

facebook.com/catkinscreative
www.amstore.co.nz

