



TOCCATA
CLASSICS

Bellerofonte **CASTALDI**



Battaglia d'amore

Songs of love: Castaldi's settings of his own poetry

Virtuosic duos
for tiorbino and theorbo

Modena (1622) and Venice (1623)

Il Furioso

Gian Paolo Fagotto, tenor

David Dolata, lute and director

Victor Coelho, lute

Neil Cockburn, harpsichord

FIRST RECORDINGS

BELLEROFONTE CASTALDI: COMPOSER, LUTENIST, POET AND ADVENTURER

by David Dolata

Bellerofonte Castaldi was born in 1580 in the tranquil village of Collegara, south-east of the northern Italian city of Modena, where his moderately well-off family controlled an estate on the banks of the Panaro River. His father, Francesco, was one of the most eccentric and yet cultivated natives in an area long known for the nonconformist spirit of its independent-minded citizenry. Bellerofonte wrote that since Francesco's mail was often mis-delivered to one of the other two Castaldis in Modena with the same rather common given name, he christened all his children with unusual names drawn from mythology so that they would not encounter similar confusion. Nowhere in Bellerofonte's surviving corpus of writings does he mention the education he and his siblings received, but their knowledge of philosophy, classics, languages and the arts and sciences suggests that it was superb.

The small income he received as his share of the profits from his family's estate spared him from what he viewed as the servitude of a position at court, an institution he preferred to 'admire from afar'. Castaldi used this freedom to conduct his life as a dilettante mainly dedicated to the pursuit of artistic activities. He spent much of his time in Collegara and always returned there, but also maintained an apartment in Venice where he could enjoy the excitement, cultural and otherwise, that Modena with its relatively new court establishment and provincial musical tastes could not provide – 'Sono vivo, sono Venezia', he proclaimed in the dedication of one of his publications, and over the years he resided for extended periods of time in Rome, Naples, Genoa and Palermo as well. Bellerofonte Castaldi was to become a Renaissance man in the modern usage of the term: lute-virtuoso, composer, poet, satirist, engraver¹ and adventurer. This recording celebrates the wide range of his creative achievements.

¹ The engravings on the cover and in this booklet are in Castaldi's own hand and are produced here with the kind permission of Count Giulio Forni, the owner of one of three extant copies of Castaldi's *Capricci a due strumenti* from which they are excerpted.

With the exception of a few composers such as Francesco Rasi and Sigismondo d'India, who occasionally supplied some of their own song texts, most composers during this period set texts written by established poets, chief among them contemporary poets Gabriello Chiabrera, Ottavio Rinuccini and Gianbattista Marino. Castaldi, by contrast, was as accomplished a poet as he was a composer, writing most of his own song-texts and carrying on a tradition kept alive today by poet-singer-songwriters such as Bob Dylan and Leonard Cohen. Each of the songs on this disc, many of them preserved only in manuscript, is receiving its first recording, as are Frescobaldi's 'Canzon Quinta detta Bellerofonte' [12] and Castaldi's 'Capriccio di battaglia a due stromenti' [20] – a sweeping epic for the unique combination of theorbo and tiorbino, a miniature theorbo tuned an octave above the larger instrument, retaining its single strings and tuning in A that Castaldi referred to as 'questa mia invenzion novella'. Only nine duos exist for this combination, all by Castaldi.

Castaldi's several hundred pages of poetry and letters, much of it autobiographical, chronicle a life experienced to the fullest, vigorously engaged in the world around him. Restless, outspoken and eccentric, he associated with many of the century's most influential Italian intellectuals. The *catalogo* of musical luminaries with whom he was acquainted includes the composers Claudio Monteverdi, Girolamo Frescobaldi, Orazio Vecchi, Giovanni Giacomo Gastoldi, Girolamo Fantini, Massimiliano Neri, the lutenists Giovanni Girolamo Kapsberger and Alessandro Piccinini and the lute-maker Vendelio Venere. Among Castaldi's intimate circle of friends were many prominent Modenese citizens, including several members of the ruling Este family, printers, booksellers, politicians, noted philosophers and academics, the poets Alessandro Tassoni and Fulvio Testi, and a singer whom Castaldi referred to as 'Pavarotto gentil,' presumably an ancestor of Luciano Pavarotti, one of Modena's best-known native sons.

In 1603, as young man of 23, Castaldi set out on an odyssey to discover the rest of Italy, Sicily, Germany and perhaps France. While he was away from Modena in 1612 his beloved younger brother Oromedonte was assassinated for standing up to a member of the wealthy Pepoli family from neighboring Bologna. Once back home, an outraged Bellerofonte and his other brother Sesostro sought their vengeance on the mastermind of the plot by having him, rather

than the actual assassin, killed. More for the political cover it provided the Duke of Modena than for the deed itself, Belleroonte was banished from Modena, finding refuge in Rome, the first of three times he would take up residence in the Eternal City. When his exile was lifted, through the intercession of his mentor, the influential Cardinal Alessandro d'Este, Castaldi returned to Modena and engaged in a duel that was most likely one of many repercussions stemming from his *vendetta*; in this next altercation he was maimed by a bullet that became permanently lodged in his foot. During his lifetime, indeed, he was embroiled in many further controversies, escapades and adventures, both comic and tragic. On several occasions he found himself incarcerated in the local prison for an infraction either from his writings, which were both political and licentious, or his quick wit or sword. Which punishment was in answer for which crime, he does not say.

Castaldi lived again in Rome in 1616 or 1617, but settled back in Modena beginning at some point in 1621. The following year he spent preparing his *Capricci a due stromenti*, a remarkable volume that embellishes his sophisticated, lyrical lute music and charming dance-songs with allegorical hand-engraved art and poetry of exceptional quality.² The 'Capriccio di battaglia a due stromenti'^[20], 'Capriccio detto hermafrodito'^[16] and 'Quagliotta canzone'^[7] are taken from my critical edition of this publication.³ Working with his friend the Venetian printer Alessandro Vincenti, in 1623 Castaldi then published the first and only instalment of his collected monodies – songs provided with bass lines from which a lute or keyboard player would improvise a harmonic accompaniment – in *Primo mazzetto di fiori musicalmente colti dal giardino belleroonteo* ('First gathering of musical flowers cultivated from Belleroonte's garden'). The *Primo mazzetto* is well known for a number of Castaldi's innovations and pronouncements: 1) that the texts of the second and following verses should appear directly below the first verse in the text underlay instead of at the bottom of the page or on another page altogether, 2) that he disapproved of the use of falsettos for this repertoire, and 3) his insistence that his pages not be cluttered with guitar tablature as were other monody collections of his time. It is a rich source

² David Dolata, 'Visual and Poetic Allegory in Belleroonte Castaldi's Extraordinary *Capricci a due stromenti*', *Early Music*, Vol. XXXIII, No. 3, August 2005, pp. 371–91.

³ Belleroonte Castaldi's *Capricci a due stromenti* (1622), Recent Researches of Music in the Baroque Era, Vols. 142 and 143, A-R Editions, Middleton, Wisconsin, 2006.

of monody in a variety of styles: virtuosic ornamental madrigals and strophic variations in the spectacular Roman melismatic style, triple-metre dance-songs, and what Castaldi referred to as *passeggi*, duple-metre songs set syllabically in long series of crotchetts (eighth notes) often in step-wise motion that mimic similar passages (*passaggi*, diminutions, divisions) typically found in instrumental variations. The *Primo mazzetto* also contains several vocal duos, two of which appear on this disc, and concludes with a lengthy six-part trio for two tenors and a bass. A number of songs from the *Primo mazzetto* are transcribed in the manuscript labelled Modena Biblioteca Estense Mus.G.239, compiled some decades after Castaldi's death; several of his songs appear exclusively in 'Modena 239' – these may have been originally conceived for a *Secondo mazzetto*, a project he alluded to in his writings.

While Castaldi was in Venice, the Castaldi family estate, which he depended upon for his income, was sacked and burned during a war between Pope Urban VIII and Duke Francesco I of Modena in 1643, leaving him financially ruined at the age of 63. He faced this catastrophe with his characteristic stoicism and ironic outlook. Five years later, his sense of humour still intact, he mused that 'At age sixty-eight I still do not wear glasses; I read, write and sing as my strength allows' and boasted that he did not yet spur himself while wearing boots. He went on to joke that 'a bellyful of lasagna had made him so enormously fat' that he had to forgo his usual holiday in the mountains because he was unable to withstand the required twelve-day horse ride. In his writings he celebrated good fortune while ruing the bad, and yet he had the perspective to accept both as whims of a destiny beyond his comprehension. Toward the end of a vibrant life filled with accomplishment, but overshadowed by disappointment, he wrote that 'I remain content with God's will, I want nothing more than my freedom, And happily I await my final ruin'.⁴ That final ruin came on 27 September 1649, apparently of old age, granting Castaldi his desired release from life's burdens.

Of the fifteen songs on this disc, ten are printed in the *Primo mazzetto*, nine of them listing Castaldi as the author of the text. The only exception, 'Porterà 'l sol dal Occidente' [15], was written by another Este family associate, Monsignor Antonio Querengo, best known for his

⁴ All of this information is reported in much more detail in my article 'Bellerofonte Castaldi (1580–1649) of Modena: Musician, Poet, and Adventurer', *Acta Musicologica*, Vol. LXXIX, No. 1, 2007, pp. 85–111.

account of the impressive rhetorical eloquence Galileo demonstrated during his 1616 visit to Rome. Castaldi certainly appreciated the classic beauty of Querengo's poem: 'Porterà' is the only text presented here that follows a standard poetic pattern. Four of these ten *Primo mazzetto* songs also appear in Modena 239 with 'di b.c.' appended to their titles. We have recorded five additional songs found only in Modena 239 with the same indication. Because 'Porterà' is among the songs found in both sources, one can deduce that 'di b.c.' indicates that Castaldi is the composer, but not necessarily the author of the texts. The remaining texts in Modena 239 accompanied by 'di b.c.' that are not in the *Primo mazzetto* all show the hallmarks of Castaldi's poems written with musical settings in mind: characteristic recurring topical themes expressed in an unusually personal and intense fashion, unique metrical and rhyme schemes, similar idiosyncratic use of the language, clever wordplay, and simultaneous conception of the poetry and music as evidenced by the strikingly precise text-music relationships in the second and subsequent verses of strophic songs, all of which suggests that Castaldi may be the author of these texts as well.

Consigned to a 'prison of loneliness' by the rejection he perceived from women because of his lameness, Castaldi wrote many times that he found solace in poetry and music. Pouring out his feelings with a candour that defies the carefree self-assurance we have come to expect from adventurers, rabble-rousers and public critics of the established order such as he, it is perhaps Castaldi's attempt to reconcile the consequences of his actions with his hopes and dreams that makes his appeal so strong. It takes little imagination to view the wrongs visited upon the poet by the object of his affection as representing the injustice Castaldi himself experienced in both love and the broader events of his life.

The song-texts generally address coming to terms with spurned love – the process of letting-go of the anger and resentment of wounded pride, moving toward acceptance and, finally, to peace and contentment; this is the *battaglia d'amore*. Some songs describe the completed transformation, 'Più non vi miro' [17] and 'Hor meno lieto' [8], for example. Others, such as 'Amor colei' [19] and 'O crudel Amor' [3], examine a very specific step along the way: both songs implore Cupid to soften the hard heart that has plunged the poet into a 'cruel Hell of sadness'. Others predict poetic justice. Our opening selection, the duo for two sopranos 'O

Clorida' [1], subtitled 'A springtime corrente' in the *Primo mazzetto*, is a pastoral dance-song of a beguilingly innocent charm which enfolds the familiar metaphor comparing the loveliness of the beloved's face with the fleeting beauty of an April rose. Proud Clorida is advised to appreciate the bloom of her youth before it fades, as it surely will. Sharp dissonances and the rhythmic vitality of the syncopations in the second half of each verse punctuate that advice. Its triple metre notwithstanding, 'Saetta pur saetta' [2] is similar to many a contemporary rock 'n' roll song in its energetic rhythm, catchy melody, major-key tonality and simple message. The musical settings can also provide an added dimension. Though the rage, bitterness, and frustration of the text of 'Amor colei' is animated by an extraordinarily wide tessitura that conceals little, in other songs the musical treatment reveals deeper ironies. 'Lo sdegno' [11] is ostensibly an appeal to Anger, although its nonchalant almost sing-song melody and simple harmonies seemingly contradict the apparent meaning of the text until it is revealed that Reason has prevailed by convincing the lover to take the high road, transforming his beloved's weapons against him (beauty, charm, etc.) into his trophies of victory. Cupid always gets the credit, but in 'Quella altera' [18] he gets the blame and worse. Here the poet ridicules Cupid for his impotence, for if he cannot melt her icy heart he ought to find another profession. The poor lover laments that if Cupid is powerless, what chance does he have? We have chosen to accompany this song with solo tiorbino, a precious, tiny instrument the diminutive god might play. Many of the songs ('Felice e contento' [13], for instance) are intimate reflections, displaying the range of sometimes rapidly changing emotions experienced when one tries to work out problems in one's mind. Perhaps the most unusual vocal selection on our programme from both the textual and musical standpoint is the two-part madrigal 'Echo' [5]-[6]. It portrays an interlocutor who finds himself (or herself) advised and prompted by one of his internal voices camouflaged as an echo. In the second *parte*, doubts emerge in the voice of a second more cynical echo, unfortunately overwhelming any hope of a positive conclusion to his plight. 'Echo' is one of the many fine examples on this recording of the stunning vocal fireworks Castaldi routinely expected the singers of his songs to produce with casual ease.

Castaldi's instrumental works demand similar pyrotechnics. For this recording, we have selected particularly virtuosic duos for theorbo and tiorbino to showcase the latter, extremely

rare, instrument. Castaldi frequently wrote how the theorbo and tiorbino make ‘perfect’ music together, at one time comparing them to tobacco and wine, and in the dedication of the *Capricci* he recounted the creation of the tiorbino in a fanciful metaphorical fable. Popular from the sixteenth through to the nineteenth centuries, *battaglie* are episodic and often lengthy representations of the sounds of war. Castaldi gave his ‘Capriccio di battaglia a due stromenti’ [20] a place of honour at the front of his *Capricci*, opposite the portrait of him with his friends. ‘Battaglia a due stromenti’ is certainly the most monumental example of this genre in the entire lute literature, encompassing an astonishing array of moods in a sometimes chaotic ebb and flow that represents the complexities and paradoxes inherent in any type of extended conflict. Many *battaglie* end in the relative minor mode as, normally, does Castaldi’s – although we have taken the liberty of ending it in the triumphant major since, although this ‘Battaglia’ begins the *Capricci*, here it concludes the programme. Both ‘Quagliotta canzone’ [7] and ‘Capriccio detto hermafrodito’ [16] are erudite works in two to four voices that demonstrate Castaldi’s contrapuntal skill; counterpoint between the voice and continuo is also an integral component of the texture in many of his songs, ‘Felice e contento’ and ‘Occhi belli’ [10], for instance. The polyphonic lines in ‘Quagliotta’ bring to mind a mother quail with her chicks trailing in single file. In the *Capricci* Castaldi’s drawing of a quail appears just below the tablature. The intriguing title of ‘Capriccio detto hermafrodito/a’ may well refer to the ancient Hellenistic statue of *A Sleeping Hermaphrodite* rediscovered circa 1610, which was then placed on top of a marble sculpture of a mattress crafted by Gian Lorenzo Bernini in Rome in 1620.⁵ Castaldi probably knew the sculptor through Bernini’s patrons the Estes and his close friend Fulvio Testi, who like Castaldi, were Modenese expatriates living there at that time. We round out this disc with the first recording of Frescobaldi’s ‘Canzon Quinta detta Bellerofone’ for harpsichord [12]. The naming of the piece marks the connection between the two composers who may have been brought together through their mutual acquaintance with Cardinal Alessandro d’Este during a period when Frescobaldi, Este and Castaldi played their parts in the gloriously opulent artistic flowering of Baroque Rome.

⁵ My thanks to the architect John Stuart for making this connection.

An international collaboration of musicians, **Il Furioso** specialises in early Italian Baroque music for virtuoso voices, lutes and harpsichord, rediscovered and resurrected through the research of Il Furioso lutenists and musicologists David Dolata and Victor Coelho. Il Furioso's recording of Giovanni Girolamo Kapsberger's *Libro secondo d'arie* (Rome, 1623) for Toccata Classics (rocc 0027) was praised by *Goldberg Magazine* as a 'polished and pleasurable recording' with 'first-class singing'.

Neil Cockburn, harpsichord, was born in Scotland and educated at Oxford, Boston University, the Royal Northern College of Music in Manchester and the Conservatoire National du Région Rueil-Malmaison in France. He has performed across Europe, North America and South Africa and is a sought-after concerto soloist, recitalist and chamber musician. He is Head of Organ Studies at Mount Royal College and the University of Calgary.

Victor Coelho, archlute, theorbo, and tiorbino, is Professor of Musicology at Boston University and has performed throughout North America and Europe with such musicians as Ellen Hargis, David Douglass, Alan Curtis, Luigi Ferdinando Tagliavini, Boston Baroque and many other artists and groups. He is the recipient of numerous awards, including the Noah Greenberg Prize given by the American Musicological Society for his recording (with Alan Curtis) of the music of the 1608 Medici wedding (on the Stradivarius label), which also won a Prelude Classical Award for the best Baroque ensemble recording for 2004. His books include *Music and Science in the Age of Galileo* (Kluwer), *The Manuscript Sources of 17th-Century Italian Lute Music* (Garland), *Performance on Lute, Guitar and Vihuela* (Cambridge) and *The Cambridge Companion to the Guitar*.

Eugenia Corrieri, soprano, earned her diploma in lyric voice performance at Vicenza in 1998. She has pursued advanced studies in early music with Gian Paolo Fagotto, Gloria Banditelli, Claudine Ansermet, Stefano Albarello, Ugo Nastrucci, Edoardo Bellotti and Victor Coelho and has developed a concert career both as a soloist and with vocal groups in Italy and abroad.

David Dolata, theorbo and tiorbino, is Professor of Musicology at the Florida International University School of Music in Miami. Referred to as a 'gentleman de la Renaissance' for his activities as a scholar and performer by the *Bulletin de la Société Française de Luth*, his work on Castaldi is appears in *The New Grove Dictionary of Music and Musicians, Recent Researches in the*

Music of the Baroque Era, *Early Music* and *Acta Musiologica*. He has also published several other articles on historical tunings and temperaments on the lute, in addition to book and recording reviews for *Notes* and *Early Music America*. As lutenist and theorist David Dolata has appeared at such venues as the Glimmerglass Opera in New York, the Florida Grand Opera in Miami, the Boston Early Music Festival, the Spoleto Festival Early Music Series, and on recordings for NPR, BBC, Nannerl and Koch International.

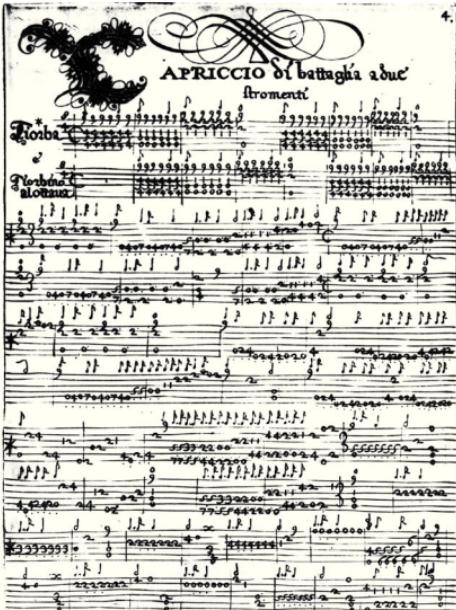
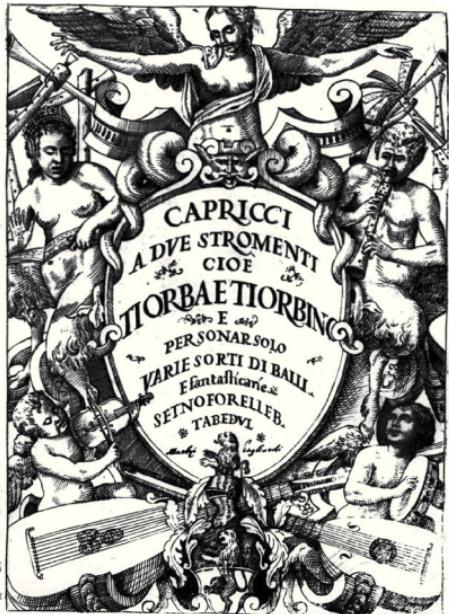
Laura Fabris, soprano, has dedicated herself to the piano and singing since her childhood. Earning her diploma in 1987 in piano, she then studied Baroque vocal performance with Gian Paolo Fagotto and Gloria Banditelli and was subsequently awarded her degree in Renaissance and Baroque Vocal Performance from the Conservatory of Vicenza. A teacher and concert artist, Laura Fabris collaborates with important musical groups in Italy and abroad; additionally, numerous contemporary composers have written pieces for her voice.

Gian Paolo Fagotto, tenor, has been pronounced ‘one of the glories of Italian baroque singing’ (*Repertoire*, Paris). He has sung in major theatres and concert halls such as the Fenice in Venice, the Opéra Garnier and Theatre of Champs Elysées in Paris, the Concertgebouw in Amsterdam, and many other venues in Europe, North America, Africa and Asia, and has appeared in numerous television and radio programmes in various European countries. His many recordings include collaborations with leading early-music specialists such as Alan Curtis, René Jacobs, Jordi Savall, Frans Bruggen, René Clemencic and others. As the leader of the vocal ensemble ‘Il Terzo Suono’ he has recorded *Lamentazioni e Miserere* (Tactus) and *Three Hours of Agony of our Lord Jesus Christ* (Arts) by Giuseppe Giordani, and the *Primo Libro delle Canzonette – Intrade a Cinque Voci* by Alessandro Orologio, *Il Secondo Libro dei Madrigali a Cinque Voci con i Passaggi* by Girolamo Dalla Casa, and *War and Faith* by Giorgio Mainerio (all three with Arts). Gian Paolo Fagotto is the artistic director of the Istituto Laboratorio di Musica Antica in Clauzetto, Italy, sponsored by the Provincia di Pordenone and Associazione Antiqua.

Janet Youngdahl, soprano, has toured extensively with Ensemble Sequentia and appears on eight BMG/Deutsche Harmonia Mundi recordings, including the Grammy-nominated *Canticles of Ecstasy*. Other discs include French Baroque cantatas by Elizabeth Jacquet de la Guerre on Centaur and a recording of *Arcanum*, a new work for soprano and chamber orchestra

by the Argentinian composer Ezquial Viñao on BIS. Ms Youngdahl is Professor of Music at the University of Lethbridge in Alberta.

Claudio Zinutti, tenor, earned his diploma in organ, organ composition and harpsichord from the Conservatorio 'Jacopo Tomadini' in Udine and advanced study with Harald Vogel, Ton Koopman, Kenneth Gilbert and Gordon Murray. He is the director of the chamber-music group 'Floriano Candonio' and 'Schola Aquileiensis di Udine', dedicated to the study and performance of the Medieval and Renaissance repertoire of Friuli.



The frontispiece and p. 4 of Castaldi's Capricci a due stromenti (Biblioteca Forni, Modena)

BELLEROFONTE CASTALDI: KOMPONIST, LAUTENIST, DICHTER UND ABENTEURER

von David Dolata

Bellerofonte Castaldi wurde 1580 im friedlichen Dorf Collegara geboren, südöstlich der norditalienischen Stadt Modena, wo seine einigermaßen wohlsituerte Familie ein Anwesen am Ufer des Flusses Panaro besaß. Sein Vater Francesco war einer der exzentrischsten und gleichzeitig kultiviertesten Einheimischen in einem Gebiet, das schon lange für den Nonkonformistengeist seiner unabhängigen Bürgerschaft bekannt war. Bellerofonte schrieb, dass, seit Francescos Post oft zu einer der anderen Familien Castaldi (einem seinerzeit nicht ungebräuchlichen Namen) in Modena ausgeliefert wurde, dieser seine Kinder auf ungewöhnliche aus der Antike abgeleitete Vornahmen taufen ließ, um ähnliche Konfusion bei diesen zu vermeiden.¹ Nirgendwo in Bellerofontes erhaltenen Schriften erwähnt dieser seine und seiner Geschwister Erziehung, doch lassen ihre Kenntnise der Philosophie, Klassiker, Sprachen, der Künste und der Wissenschaften vermuten, dass sie ausgezeichnet war.

Das kleine Einkommen aus den Erträgen des Familienbesitzes verschonte ihn davor, in Knechtschaft, wie er es bezeichnete, an einem Hof zu wirken, einer Institution, die er „von weit fort zu bewundern“ vorzog. Castaldi nutzte diese Freiheit, um sein Leben als Dilettant zu führen und sich hauptsächlich der Ausübung künstlerischer Tätigkeiten zu widmen. Er verbrachte viel Zeit in Collegara und kam immer dorthin zurück, doch besaß er auch eine Wohnung in Venedig, wo er ein kulturell und auch anderweitig lebhaftes Leben genießen konnte, das Modena mit seinem verhältnismäßig neuen Hof und provinziellen musikalischen Geschmack nicht bieten konnte – „Sono vivo, sono Venezia“ („Ich lebe nur in Venedig“), schrieb er in der Widmung einer seiner Veröffentlichungen. Im Lauf der Jahre lebte er auch für längere Zeit in Rom, Neapel, Genua und Palermo. Bellerofonte Castaldi sollte ein Renaissancemensch im modernen Sinn werden: Lautenvirtuose, Komponist, Dichter, Satiriker,

¹ All diese Informationen sind viel ausführlicher nachzulesen in meinem Aufsatz „Bellerofonte Castaldi (1580–1649) of Modena: Musician, Poet, and Adventurer“, *Acta Musicologica*, LXXIX/1, 2007, S. 85–111.

Graveur² und Abenteurer. Diese CD feiert die große Vielfalt seiner schöpferischen Leistungen.

Mit Ausnahme einiger weniger Komponisten wie zum Beispiel Francesco Rasi und Sigismondo d'India, die gelegentlich ihre eigenen Liedtexte verfassten, vertonten die meisten Komponisten dieser Epoche Texte etablierter Dichter, darunter besonders der zeitgenössischen Dichter Gabriello Chiabrera, Ottavio Rinuccini und Gianbattista Marino. Castaldi war im Gegensatz dazu als Dichter wie als Komponist begabt und schrieb die meisten seiner Liedtexte selbst, ähnlich den Singer-Songwritern wie beispielsweise Bob Dylan und Leonard Cohen. Alle Lieder dieser CD, einige von ihnen nur im Manuskript erhalten, erfahren hier ihre Ersteinspielung, ebenso wie Frescobaldis „Canzon Quinta detta Bellerofonte“ [12] und Castaldis „Capriccio di battaglia a due stromenti“ [20] – ein umfassendes Epos für die einmalige Kombination von Theorbe und Tiorbino, einer eine Oktave über dem größeren Instrument gestimmten Miniatur-Theorbe, die ihre einzelnen Saiten und ihre Stimmung in A bewahrt und die Castaldi als „questa mia invenzion novella“ bezeichnete. Nur neun Duos existieren für diese Kombination, alle von Castaldi.

Zu dem liegen seine *Capricci a due stromenti* (1622) als Druck vor, einen bemerkenswerten Band, der raffinierte, lyrische Lautenmusik und charmante Tanzlieder mit allegorischen Bildern und Gedichten von außergewöhnlicher Qualität verschönert.³ Die „Capriccio di Battaglia a due stromenti“ [20], „Capriccio detto hermafrodito“ [16] und „Quagliotta canzone“ [7] sind meiner kritischen Ausgabe dieser Veröffentlichung entnommen.⁴ In Zusammenarbeit mit seinem Freund dem venezianischen Drucker Alessandro Vincenti veröffentlichte Castaldi 1623 den ersten und einzigen Band seiner gesammelten Monodien – Lieder mit Basslinie, aus der ein Lautenist oder Cembalist eine harmonische Begleitung improvisieren würde – unter dem Titel *Primo mazzetto di fiori musicalmente colti dal Giardino Bellerofonte* („Erste Zusammenstellung der in Bellerofontes Garten gezogenen musikalischen Blumen“). Das *Primo mazzetto* ist bekannt

² Die Stiche auf dem Deckblatt und in diesem Booklet stammen von Castaldis eigener Hand und sind hier abgedruckt mit freundlicher Erlaubnis von Conte Giulio Forni, dem Eigentümer eines der drei noch erhaltenen Exemplare von Castaldis *Capricci a due stromenti*, aus dem sie entnommen sind.

³ David Dolata, „Visual and Poetic Allegory in Bellerofonte Castaldi's Extraordinary Capricci a due stromenti“, *Early Music* XXXIII/3, August 2005, S. 371–391.

⁴ Bellerofonte Castaldi's „Capricci a due stromenti“ (1622), Recent Researches of Music in the Baroque Era, Bde. 142 und 143, A-R Editions, Middleton (Wisconsin), 2006.

für einige Neuerungen und Äußerungen Castaldis: 1) die Texte der zweiten und weiterer Strophen sind in den Notentext gedruckt statt unten auf der Seite oder einer Folgeseite, 2) Castaldi missbilligte den Gebrauch des Falsetts für dieses Repertoire und 3) er beharrte darauf, dass seine Monodien nicht wie andere Sammlungen mit Lautentablatur überladen werden sollten. Es ist eine reiche Quelle von Monodien in verschiedenen Stilen: virtuose ornamentierte Madrigale und strophische Variationen im spektakulären römischen melismatischen Stil, Tanzlieder im Dreiertakt und was Castaldi als *passeggi* bezeichnete, syllabisch gesetzte Lieder im Zweiertakt mit langen Achtelketten, oft in Skalenbewegung, die für Instrumentalvariationen typische, Übergänge nachahmen. Das *Primo mazzetto* enthält auch mehrere Gesangsduos, von denen zwei auf dieser CD zu hören sind, und schließt mit einem sehr langen sechsteiligen Trio für zwei Tenöre und einen Bass. Einige Lieder des *Primo mazzetto* finden sich auch in dem einige Jahrzehnte nach Castaldis Tod kompilierten Manuskript Modena Biblioteca Estense Mus.G.239; mehrere seiner Liedern sind ausschließlich dort zu finden – sie mögen ursprünglich für ein *Secondo mazzetto* gedacht gewesen sein, ein Projekt, auf das Castaldi in seinen Schriften anspielt.

Von den fünfzehn Liedern auf dieser CD erschienen zehn im *Primo mazzetto*, neun von ihnen mit Nennung Castaldis als Textdichter. Die einzige Ausnahme, „Porterà'l sol dal Occidente“ [15], wurde von einem anderen Freund der Familie Este verfasst, Monsignor Antonio Querengo, am besten bekannt für seinen Traktat über die eindrucksvolle rhetorische Eloquenz Galileos während seines Besuchs in Rom 1616. Castaldi schätzte sicher die klassische Schönheit von Querengos Gedicht; „Porterà“ ist der einzige hier vorliegende Text, der einem traditionellen poetischen Muster folgt. Vier der zehn Lieder aus dem *Primo mazzetto* sind auch in Modena 239 zu finden mit dem Vermerk „di b.c.“ nach ihren Titeln. Außerdem haben wir fünf weitere Lieder mit demselben Vermerk eingespielt, die sich nur in Modena 239 finden. Weil „Porterà“ in beiden Quellen zu finden ist, lässt sich hieraus ableiten, dass „di b.c.“ lediglich mitteilt, dass Castaldi der Komponist, nicht aber notwendigerweise auch der Textdichter ist. Die übrigen Texte in Modena 239, die von „di b.c.“ begleitet werden und nicht auch im *Primo mazzetto* gedruckt wurden, zeigen alle Kennzeichen von Castaldis Dichtstil, mit der Vertonung im Hinterkopf: charakteristische wiederkehrende Themen, die in ungewöhnlich persönlicher

und intensiver Weise ausgedrückt werden, einmalige metrische und Reimschemata, ähnlich idiosynkratischer Gebrauch der Sprache, raffiniertes Wortspiel und gleichzeitige Konzeption von Dichtung und Musik, die sich in den zweiten und weiteren Strophen strophischer Lieder nachweisen lässt; all dies legt nahe, dass Castaldi auch der Dichter dieser Texte war.

Castaldi schrieb viele Male, dass er Trost in Dichtung und Musik fand. Indem er seine Gefühle mit einer Aufrichtigkeit ausgoss, die der sorgenfreien Selbstsicherheit trotzt, die wir von Abenteurern, Hetzern und offenen Kritikern der öffentlichen Ordnung wie ihm erwarten würden – möglicherweise Castaldis Versuch, die Folgen seiner Handlungen mit seinen Hoffnungen und Träumen zu versöhnen –, berührt er uns tief. Es braucht wenig Einbildungskraft, die Ungerechtigkeiten, die dem Dichter von dem Objekt seiner Zuneigung widerfuhren, als stellvertretend für die Ungerechtigkeit zu verstehen, die Castaldi selbst in sowohl Liebe als auch seinem weiteren Leben erfuhr.

Die Liedtexte befassen sich zumeist mit zurückgewiesener Liebe – dem Prozess des Loslassens von Ärger und Verstimmung durch verletzten Stolz bis hin zu Frieden und Bescheidung: dies ist die *battaglia d'amore*. Einige Lieder beschreiben die vollständige Transformation, „Più non vi miro“ [17] und „Hor meno lieto“ [8] zum Beispiel. Andere, wie „Amor colei“ [19] und „O crudel Amor“ [3], untersuchen einen sehr spezifischen Schritt auf diesem Weg: Beide Lieder flehen Amor an, das harte Herz zu erweichen, das den Dichter in eine „grausame Hölle der Traurigkeit“ gestürzt hat. Andere sagen poetische Gerechtigkeit voraus. Unser Eröffnungsstück, das Duo für zwei Soprane „O Clorida“ [1], trägt im *Primo mazzetto* den Untertitel „Frühlingscorrente“, ein pastorales Tanzlied von bezauberndem unschuldigen Charme, das den vertrauten Vergleich der Schönheit des Gesichts der Geliebten mit jener einer Rose im April entfaltet. Der stolzen Clorida wird geraten, die Blüte ihrer Jugend zu schätzen, bevor sie verwelkt. Scharfe Dissonanzen und die rhythmische Vitalität der Synkopierungen in der zweiten Hälfte jeder Strophe betonen diesen Rat. Seines Dreiermetrums ungeachtet, ähnelt „Saetta pur saetta“ [2] vielen zeitgenössischen Rock 'n' Roll-Songs in seinem energischen Rhythmus, seiner eingängigen Melodik, der Durtonalität und der einfachen Botschaft. Die Vertonungen können aber auch eine zusätzliche Dimension bieten. Obwohl die Wut, Bitterkeit und Frustration des Textes von „Amor colei“ von außerordentlich weiter, wenig verb ergender

Tessitura belebt werden, offenbart die musikalische Behandlung in anderen Liedern tiefere Ironie. „Lo sdegno“ [11] ist angeblich eine Aufforderung an die Wut, obwohl seine nonchalante fast gesangsmäßige Melodie und einfache Harmonien scheinbar der offensichtlichen Bedeutung des Textes widersprechen, bis offenbart wird, dass die Vernunft den Liebhaber hat überzeugen können, den komplizierteren Weg zu nehmen, indem er die Waffen seiner Geliebten gegen ihn (Schönheit, Charme, usw.) in seine Trophäen des Sieges umgestaltet. Amor erhält immer das Lob, doch in „Quella altera“ [18] erhält er den Tadel und Schlimmeres. Hier verspottet der Dichter Amor für seine Unfähigkeit, denn wenn er ihr eisiges Herz nicht erweichen kann, sollte er sich einen anderen Beruf suchen. Der arme Liebhaber beklagt: Wenn Amor machtlos ist, welche Chance hat er dann? Wir begleiten dieses Lied mit Solo-Tiorbino, einem kostbaren, winzigen Instrument, das der kleine Gott spielen könnte. Viele der Lieder („Felice e contento“ [13], zum Beispiel) sind intime Reflexionen, die das Spektrum manchmal schnell wechselnder Emotionen auffächern, wie das geschieht, wenn man Probleme im Herzen bewegt. Vielleicht ist die ungewöhnlichste vokale Auswahl in unserem Programm vom sowohl textlichen als auch musikalischen Standpunkt aus das zweiteilige Madrigal „Echo“ [5] – [6]. Es porträtiert einen Gesprächspartner, der sich von einer inneren Stimme, getarnt als ein Echo, beraten und aufgefordert sieht. Im zweiten Teil tauchen Zweifel in der Stimme eines zweiten zynischeren Echos auf, die leider jede Hoffnung auf einen positiven Schluss in seiner Zwangslage zunichte machen. „Echo“ ist eines der vielen Beispiele auf dieser CD, bei denen Castaldi routinemäßig vokale Feuerwerke erwartet, die die Sänger seiner Lieder ohne jede Beschwerlichkeit auszuführen haben.

Castaldis Instrumentalwerke verlangen ähnliche Pyrotechnik. Für diese Einspielung haben wir besonders virtuose Duos für Theorbe und Tiorbino ausgewählt, um letzteres äußerst rares Instrument zu präsentieren. Castaldi hat oft geschrieben, wie Theorbe und Tiorbino zusammen „perfekte“ Musik machen, „wie Tabak und Wein“, und in der Widmung der *Capricci* schuf er eine phantastische metaphorische Fabel über seine Entstehung. Populär vom 16. bis ins 19. Jahrhundert, sind *battaglie* episodische und oft sehr lange Darstellungen von Kriegsklängen. Castaldi gestand seiner „Capriccio de Battaglia a due stromenti“ [20] einen Ehrenplatz zu Beginn seiner *Capricci a due stromenti* zu, gegenüber seinem Porträt mit Freunden. Das „Capriccio di

Battaglia a due stromenti“ ist sicher das imposanteste Beispiel für dieses Genre in der ganzen Lautenliteratur, sie umfasst eine erstaunliche Spannweite an Stimmungen in einem manchmal chaotischen Auf- und Abschwellen, das die Komplexitäten und Paradoxa repräsentiert, die jeder Art ausgedehntem Konflikt zugehören. Viele *battaglie* enden in der parallelen Molltonart wie normalerweise auch Castaldis – doch haben wir uns die Freiheit genommen, diese im triumphierenden Dur enden zu lassen, und obwohl diese *battaglia* die *Capricci* eröffnet, beendet sie hier unser Programm. *Quagliotta canzone* [7] und „Capriccio detto hermafrodito“ [16] sind gelehrte Kompositionen für zwei bis vier Stimmen, die Castaldis kontrapunktische Fähigkeiten vorführen; Kontrapunkt zwischen der Stimme und dem Continuo ist auch ein wesentlicher Teil der Struktur in vielen seiner Lieder, etwa in „Felice e contento“ und „Occhi belli“ [10]. Die polyphonen Linien in „Quagliotta“ evozieren das Bild einer Mutterwachtel mit ihren Küken im Gänsemarsch. In den *Capricci* erscheint Castaldis Zeichnung einer Wachtel direkt unter der Tablatur. Der fesselnde Titel „Capriccio detto hermafrodito“ mag sich auf die alte hellenistische Statue des schlafenden Hermaphroditen beziehen, die um 1610 wiederentdeckt und 1620 in Rom auf einen Marmorsockel von Gian Lorenzo Bernini gestellt wurde.⁵ Castaldi kannte wahrscheinlich den Bildhauer durch Berninis Förderer, die Familie Este, sowie seinen engen Freund Fulvio Testi, der wie Castaldi aus Modena ausgebürgert worden war und zu jener Zeit in Rom lebte. Wir beenden diese CD mit der Weltersteinspielung der „Canzon Quinta detta Bellerofonte“ für Cembalo von Girolamo Frescobaldi [12]. Die Benennung vom Stück markiert die Verbindung zwischen den beiden Komponisten, die durch ihren gemeinsamen Bekannten den Kardinal Alessandro d’Este während einer Periode zusammengebracht worden sein dürften, als Frescobaldi, Este und Castaldi ihre Rolle in der herrlich opulenten künstlerischen Blüte des barocken Rom gespielt haben.

⁵ Mein Dank für das Herstellen der Verbindung gilt dem Architekten John Stuart.

Das internationale Musikerensemble **Il Furioso** spezialisiert sich auf frühe italienische Barockmusik für virtuose Singstimmen, Lauten und Cembalo, wiederentdeckt und wiederbelebt durch die Forschung der Lautenisten von Il Furioso und Musikwissenschaftler David Dolata und Victor Coelho. Il Furiosos Einspielung des *Libro secondo d'arie* von Giovanni Girolamo Kapsberger (Rom, 1623) für Toccata Classics (rocc 0027) wurde von dem *Goldberg Magazine* als eine „sorgfältige und angenehme Einspielung“ mit „erstklassigem Gesang“ gelobt.

Neil Cockburn, Cembalo, wurde in Schottland geboren und studierte in Oxford, Boston, am Royal Northern College of Music in Manchester sowie dem Conservatoire National du Région Rueil-Malmaison in Frankreich. Er hat in Europa, Nordamerika und Südafrika konzertiert und ist ein begehrter Orchestersolist, Recitalist und Kammermusiker. Er ist Leiter der Orgelstudien am Mount Royal College und der Universität Calgary.

Victor Coelho, Erzlaute, Theorbe und Tiorbino, ist Professor für Musikwissenschaft an der Universität Boston und hat in Nordamerika und Europa mit Musikern wie Ellen Hargis, David Douglass, Alan Curtis, Luigi Ferdinando Tagliavini, Boston Baroque und vielen anderen musiziert. Er ist Gewinner zahlreicher Auszeichnungen, darunter des Noah Greenberg Preises der American Musicological Society für seine Einspielung (mit Alan Curtis) der Musik der Medici-Hochzeit von 1608 (Stradivarius), die auch einen Prelude Classical Award für die beste Barockensembleeinspielung 2004 gewonnen hat. Zu seinen Büchern gehören *Music and Science in the Age of Galileo* (Kluwer), *The Manuscript Sources of 17th-Century Italian Lute Music* (Garland), *Performance on Lute, Guitar and Vihuela* (Cambridge) und *The Cambridge Companion to the Guitar*.

Eugenia Corrieri, Sopran, erlangte ihr Diplom für lyrischen Gesang 1998 in Vicenza. Ihr Studium in Alter Musik führte sie bei Gian Paolo Fagotto, Gloria Banditelli, Claudine Ansermet, Stefano Albarello, Ugo Nastrucci, Edoardo Bellotti und Victor Coelho fort und hat sich einen Ruf als Konzertsolistin wie als Ensemblemitglied in Italien und im Ausland aufgebaut.

David Dolata, Theorbe und Tiorbino, ist Professor für Musikwissenschaft an der Florida International University School of Music in Miami. Durch den *Bulletin de la Société Française de Luth* für seine Tätigkeiten als Gelehrter und Künstler als „Renaissancemensch“ bezeichnet, erschienen seine Forschungen zu Castaldi in *The New Grove Dictionary of Music and Musicians*,

Recent Researches in the Music of the Baroque Era, Early Music und den *Acta Musiologica*. Außerdem publizierte er diverse Aufsätze zu historischen Stimmungen und Temperierungen auf der Laute sowie Buch- und Tonträgerrezensionen für *Notes* und *Early Music America*. Als Lautenist und Theorbist ist er u.a. an der Glimmerglass Opera in New York, der Florida Grand Opera in Miami, dem Boston Early Music Festival sowie der Spoleto Festival Early Music Series aufgetreten und hat Einspielungen für NPR, BBC, Nannerl und Koch International gemacht.

Laura Fabris, Sopran, singt und spielt Klavier seit ihrer Kindheit. 1987 erlangte sie ihr Diplom in Klavier. Danach studierte sie Barockgesang bei Gian Paolo Fagotto und Gloria Banditelli und erwarb anschließend ihren Abschluss in Renaissance- und Barockgesang am Konservatorium von Vicenza. Als Lehrerin und Konzertkünstlerin tätig, arbeitet Laura Fabris mit wichtigen musikalischen Ensembles in Italien und im Ausland; zusätzlich haben zahlreiche zeitgenössische Komponisten Werke für ihre Stimme geschrieben.

Gian Paolo Fagotto, Tenor, wurde als „eine der Herrlichkeiten italienischen Barockgesangs“ bezeichnet (*Répertoire*, Paris). Er hat in vielen wichtigen Theatern und Konzertsälen Europas, Nordamerikas, Afrikas und Asiens gesungen wie dem Fenice in Venedig, der Opéra Garnier und dem Theater des Champs Elysées in Paris oder dem Concertgebouw in Amsterdam und war in zahlreichem Fernseh- und Radioprogrammen in verschiedenen europäischen Ländern zu hören. Seine zahlreichen Einspielungen umfassen Produktionen mit führenden Fachleuten für Alte Musik, darunter Alan Curtis, René Jacobs, Jordi Savall, Frans Brüggen und René Clemencic. Als Leiter des Vokalensembles „Il Terzo Suono“ spielte er *Lamentazioni e Miserere* (Tactus) und *Le Tre Ore di Agonia di N. S. Gesu* (Arts) von Giuseppe Giordani ein sowie das *Primo Libro delle Canzonette – Intrade a Cinque Voci* von Alessandro Orologio, *Il Secondo Libro dei Madrigali a Cinque Voci con i Passaggi* von Girolamo Dalla Casa und *War and Faith* mit Musik von Giorgio Mainerio (alle drei für Arts). Gian Paolo Fagotto ist künstlerischer Leiter des Istituto Laboratorio di Musica Antica in Clauzetto, Italien, gefördert durch die Provincia di Pordenone und die Associazione Antiqua.

Janet Youngdahl, Sopran, hat ausführlich mit dem Ensemble *Sequentia* konzertiert und ist auf acht BMG/deutsche harmonia mundi-Produktionen zu hören, darunter auch den

Grammy-nominierten *Canticles of Ecstasy*. Zu ihren weiteren Einspielungen gehören französische Barockkantaten von Elizabeth Jacquet de la Guerre (*Centaur*) und *Arcanum*, eine neue Komposition für Sopran und Kammerorchester des Argentiniers Ezquial Viñao (BIS). Janet Youngdahl ist Professorin für Musik an der Universität von Lethbridge in Alberta.

Claudio Zinutti, Tenor, erlangte sein Diplom in Orgel, Orgelkomposition und Cembalo am Conservatorio Jacopo Tomadini in Udine und führte sein Studium bei Harald Vogel, Ton Koopman, Kenneth Gilbert und Gordon Murray fort. Er ist Direktor der Kammermusikgruppe „Floriano Candonio“ und der „Schola Aquileiensis di Udine“, die sich mit dem mittelalterlichen und Renaissance-Repertoire des Friaul befasst.

BELLEROFONTE CASTALDI: COMPOSITEUR, LUTHISTE, POÈTE ET AVENTURIER

par David Dolata

Bellerofonte Castaldi est né en 1580 dans le paisible village de Collegara, au sud-est de la ville septentrionale de Modène, dans laquelle sa famille, relativement aisée, possédait une propriété sur les rives de la rivière Panaro. Son père, Francesco, était un des représentants les plus excentriques et les plus libres-penseurs de cette région connue pour l'anticonformisme et l'indépendance de ses citoyens. Bellerofonte raconta que son père étant contrarié que son courrier soit régulièrement remis par erreur aux deux autres Castaldi résidant à Modène, en raison du caractère commun de son prénom, il décida de donner à ses enfants des prénoms inhabituels empruntés à la mythologie, de façon à les mettre à l'abri d'un tel désagrément.¹ Nulle part, dans les écrits de Bellerofonte qui nous sont parvenus, il ne fait mention de l'éducation que lui et ses frères et sœurs ont reçue, mais leurs connaissances en philosophie, en littérature classiques, en langues étrangères, dans le domaine des arts et des sciences suggèrent que celle-ci dut être remarquable.

La petite rente qui lui provenait du partage des profits issus du domaine de ses parents lui épargna la servitude qui consistait, selon lui, à vivre à la cour, cette institution qu'il préférait « admirer de loin ». Castaldi profita de sa liberté pour mener une vie de dilettante essentiellement consacrée à l'Art. Il vécut essentiellement à Collegara et y revint toujours, tout en conservant un pied-à-terre à Venise où il pouvait profiter d'un creuset culturel dont le dynamisme ne pouvait être égalé par Modène, avec sa cour assez récemment constituée et ses goûts musicaux provinciaux. « Sono vivo, sono Venezia », écrivit-il en guise de dédicace pour l'une de ses publications, et au fil des années, il fit à plusieurs reprises de longs séjours à Rome, Naples, Gêne, ainsi qu'à Palerme. Bellerofonte Castaldi devait devenir un homme de la Renaissance au sens moderne du terme : luthiste virtuose,

¹ On retrouvera toutes ces informations plus détaillées dans mon article « Bellerofonte Castaldi (1580–1649) de Modène : Musicien, Poète, et Aventurier », *Acta Musicologica*, Vol. LXXIX, No. 1, 2007, pp. 85–111.

compositeur, poète, satiriste, graveur², et aventurier. Cet enregistrement rend hommage au large éventail de son inspiration.

À l'exception de quelques compositeurs tels que Francesco Rasi et Sigismondo d'India, qui écrivirent eux-mêmes les textes de leurs chansons, la plupart, à cette époque, mettaient en musique les textes de poètes les plus illustres de leur génération, tels que, en tout premier lieu, Gabriello Chiabrera, Ottavio Rinuccini et Gianbattista Marino. À l'inverse, Castaldi se révéla un poète aussi accompli qu'un compositeur, créant ses propres textes et s'inscrivant dans une tradition toujours vivante aujourd'hui grâce à des auteurs-compositeurs-interprètes tels que Bob Dylan et Leonard Cohen. Les chansons de ce CD, dont certaines ne subsistent qu'à l'état de manuscrit, sont enregistrées pour la première fois ; c'est le cas notamment de la « Canzon Quinta detta Bellerofonte » de Frescobaldi [12] et du « Capriccio di Battaglia a due stromenti » de Castaldi [20], vaste épopée écrite pour la combinaison singulière d'un théorbe et d'un tiorbino, sorte de petit théorbe accordé une octave plus haut et auquel Castaldi se réfère comme « questa mia invenzion novella ». Il n'existe que neufs duos pour cette nomenclature : tous sont de Castaldi.

Ceux-ci sont trouvés dedans ses *Capricci a due stromenti*, (1622) un remarquable recueil qui est l'ornement de sa musique pour luth, sophistiquée et lyrique, et de ses charmantes chansons à danser : il est orné à la main de gravures allégoriques et contient des poèmes d'une qualité exceptionnelle.³ Le « Capriccio di Battaglia a due stromenti » [20], le « Capriccio detto hermafrodito » [16], et le « Quagliotta canzone » [7] sont extrait de mon édition critique de ce recueil.⁴ En 1623, avec le concours de son ami le peintre vénitien Alessandro Vincenti, Castaldi publia la première et unique anthologie de ses monodies, des mélodies couplées à une ligne de basse à partir de laquelle un luthiste ou un claveciniste pouvait improviser un accompagnement harmonique, sous le titre : *Primo mazzetto di fiori musicalmente colti dal giardino bellerofonteo*

² Les gravures reproduites sur la couverture et à l'intérieur de ce livret sont de la main de Castaldi. Elles proviennent, avec sa permission, des trois beaux exemplaires des *Capricci a due stromenti* conservés dans la collection du Comte Giulio Forni.

³ David Dolata, 'Visual and Poetic Allegory in Bellerofonte Castaldi's Extraordinary *Capricci a due stromenti*', *Early Music*, Vol. XXXIII, No. 3, August 2005, pp. 371–91.

⁴ Bellerofonte Castaldi's *Capricci a due stromenti* (1622), Recent Researches of Music in the Baroque Era, Vols. 142 et 143, A-R Editions, Middleton, Wisconsin, 2006.

(« Première collection de fleurs musicales cultivées dans le jardin de Bellerofonte »). Le *Primo mazzetto* est bien connu pour un certain nombre d'innovations et de déclarations : 1) les textes du deuxième couplet et des suivants apparaissent directement sous celui du premier couplet, au lieu d'être placés ensemble en bas de page ou sur une autre page ; 2) Castaldi désapprouve l'utilisation du falsetto dans ce répertoire ; 3) il insiste sur son refus de voir les pages de sa partition encombrées de tablatures de guitare comme c'était l'usage à l'époque dans les autres recueils de monodies. On trouve dans ce recueil un vaste éventail de monodies dans des styles très variés : madrigaux virtuoses et ornementaux, variations strophiques dans le spectaculaire style romain mélismatique, chansons à danser à trois temps, et ce que Castaldi appelle les *passeggi*, c'est-à-dire des chansons à deux temps mises en musique de façon syllabique sur une longue série de croches dont la progression graduelle imite les passages similaires (*passaggi*, diminutions, divisions) que l'on trouve de façon caractéristique dans les variations instrumentales. Le *Primo mazzetto* contient également plusieurs duos vocaux, dont deux sont enregistrés sur ce CD, et s'achève par un trio amplement développé, en six parties, pour deux ténors et basse. Un grand nombre des chansons du *Primo mazzetto* sont reproduites dans le manuscrit qui porte la cote Modena Biblioteca Estense Mus.G.239, et dont la compilation date de quelques décennies après la mort de Castaldi ; plusieurs de ses chansons n'apparaissent que dans « Modena 239 », et il est possible que ces dernières aient été composées pour être publiées dans un *Secondo mazzetto*, un projet auquel il fit allusion dans ses écrits.

Vers la fin d'une vie tumultueuse et riche en accomplissements, quoique assombrie par la déception, il écrivit : « Je demeure satisfait de la volonté de Dieu, et je ne veux rien de plus que ma liberté. C'est joyeusement que j'attends mon ultime effondrement. » Ce jour survint le 27 septembre 1649 : mort apparemment de vieillesse, Castaldi fut enfin libéré du fardeau de la vie, ainsi qu'il l'avait souhaité.

Des quinze chansons enregistrées sur ce CD, dix figurent dans le *Primo mazzetto*, parmi lesquelles neufs sont composées sur des poèmes de Castaldi. La seule exception, « Portera'l sol dal Occidente » [15], fut écrit par un membre de la famille Este, Monsignor Antonio Querengo, mieux connu pour la relation qu'il fit de l'impressionnante éloquence rhétorique dont Galilée fit preuve lors de sa visite à Rome en 1616. Castaldi apprécia sans doute la beauté classique

du poème de Querengo : « Porterà » est le seul des poèmes de ce programme à respecter un schéma strophique standard. Quatre de ces dix chansons du *Primo mazzetto* figurent également dans Modena 239, avec le sous-titre « di b.c. ». Nous avons enregistré cinq autres chansons qui ne se trouvent que dans Modena 239, et qui portent la même indication. « Porterà » figurant parmi les chansons présentes dans les deux sources, on peut en déduire que « di b.c. » indique que Castaldi est le compositeur, mais pas forcément l'auteur des textes. Les autres textes dans Modena 239 portant l'indication « di b.c. » et qui ne sont pas dans le *Primo mazzetto*, présentent tous ce cachet des poèmes de Castaldi qui semblent avoir été écrits en prévision de leur mise en musique : on y retrouve de façon récurrente certains thèmes caractéristiques traités d'une façon inhabituellement personnelle et intense, des schémas métriques et rimiques insolites, le même emploi idiosyncrasique du langage, de brillants jeux de mots, et une élaboration simultanée de la poésie et de la musique dont témoigne l'étonnante adéquation du texte et de la ligne mélodique à partir de la deuxième strophe et dans les suivantes. L'ensemble de ces critères suggère que Castaldi est probablement l'auteur de ces textes.

Castaldi écrivit à plusieurs reprises qu'il trouva la consolation dans la poésie et la musique. En confiant ouvertement ses sentiments avec une candeur défiant la hardiesse insouciante que l'on associe d'ordinaire aux aventuriers, aux agitateurs publics, et aux esprits contestataires, Castaldi s'efforce probablement de réconcilier les conséquences de ses actes avec ses espoirs et ses rêves, et ce n'est pas le moindre de ses charmes. Il ne faut guère d'imagination pour voir dans l'expiation des iniquités qu'inflige au poète l'objet de sa tendresse, une représentation de l'injustice dont Castaldi a lui-même souffert en amour et dans les différentes circonstances de sa vie, de façon générale.

Les textes de ces chansons traitent généralement d'amours déçus en décrivant ses différentes étapes : la colère et le ressentiment de la fierté blessée, puis l'acceptation, et enfin la paix et la sérénité : telle est la *battaglia d'amore*. Certaines chansons, telles que « Più non vi miro » [17] et « Hor meno lieto » [8], dépeignent la transformation achevée. D'autres, telles que « Amor colei » [19] et « O crudel Amor » [3], s'attardent sur une étape très spécifique de ce cheminement : dans ces deux chansons, le poète implore Cupidon d'adoucir le cœur de pierre qui l'a plongé dans un « cruel enfer de tristesse ». D'autres encore prédisent une justice par la

poésie. Le duo pour deux sopranes « O Clorida » [1], sous-titré « Une courante printanière » dans le *Primo mazzetto*, est une pastorale en forme de danse et au charme innocent mais trompeur : l'auteur y file la métaphore comparant la grâce du visage aimé à la beauté éphémère d'une rose d'avril. Le poète suggère à la fière Clorida de profiter de sa florissante jeunesse avant qu'inévitablement elle ne se fane. Des dissonances mordantes et la vitalité rythmique des syncopes dans la seconde moitié de chaque vers ponctuent ce conseil. Mise à part sa mesure à trois temps, « Saetta pur saetta » [2] partage plus d'une ressemblance avec bien des chansons de rock' n' roll, avec son rythme énergique, sa mélodie facile à retenir, sa tonalité majeur, et son message simple. La mise en musique peut également ajouter une autre dimension. Bien que la virulence, l'amertume et la frustration qui émanent du texte de « Amor colei » fassent l'objet d'un traitement exubérant sur toute l'étendue de la tessiture, on trouve dans d'autres chansons une approche où se manifeste davantage une ironie sous-jacente. « Lo sdegno » [11] est ostensiblement un appel à la Colère, bien que sa mélodie nonchalante et presque enfantine, et ses harmonies toutes simples semblent contredire la signification apparente du texte, jusqu'à ce que soit révélé le triomphe de la Raison qui permet à l'amant de recouvrer sa liberté, en transformant les armes dont sa bien-aimée se sert contre lui (beauté, charme, etc.) en autant de trophées de victoire. Cupidon récolte toujours les lauriers, sauf dans « Quella altera » [18] où il se fait sévèrement tancer, voire même critiquer. Le poète ridiculise Cupidon en mettant en avant son impuissance : si celui-ci ne peut faire fondre le cœur de la bien-aimée, il ferait mieux de changer de profession. Le malheureux amant se lamente : si Cupidon se montre inefficace, quelle chance lui reste-t-il ? Nous avons choisi d'accompagner cette chanson avec un simple tiorbino, petit instrument précieux qui pourrait être celui du dieu en miniature. Plusieurs de ces chansons (« Felice e contento » [13] par exemple) sont des réflexions intimes au fil desquelles se succèdent rapidement les émotions changeantes qu'éprouve celui qui tente de résoudre des problèmes en son fort intérieur. La pièce vocale la plus originale de ce programme, tant d'un point de vue littéraire que musical, est le madrigal en deux parties « Echo » [5] – [6]. On y découvre le portrait d'un personnage (homme ou femme) sermonné et interpellé par des voix intérieures camouflées qui se manifestent sous l'apparence d'un écho. Dans la seconde *parte*, des doutes transpirent dans la voix d'un second écho plus cynique, annihilant tout espoir

que sa situation connaisse une issue positive. « Echo » est un des nombreux exemples, sur cet enregistrement, de l'étourdissant feu d'artifice vocal dont Castaldi attend habituellement que les interprètes de ses chansons fassent preuve avec aisance.

Les œuvres instrumentales de Castaldi requièrent le même degré de pyrotechnie. Pour cet enregistrement, nous avons choisi des duos particulièrement virtuoses pour théorbe et tiorbino afin de mettre en valeur ce dernier instrument, extrêmement rare. Castaldi écrivit à maintes reprises que le théorbe et le tiorbino forment un couple musical « parfait », les comparant, à un moment donné, au tabac et au vin ; dans la dédicace des *Capricci*, il relate les circonstances dans lesquelles il a composé cette partition à travers une fable métaphorique pleine de fantaisie. Populaires depuis le 16^e siècle jusqu'au 19^e, les *battaglie* sont des représentations épisodiques et souvent assez longues des bruits de la guerre. Castaldi a donné à sa « Battaglia a due stromenti » [20] une place d'honneur en la plaçant en tête de ses *Capricci a due stromenti*, en face du portrait le représentant en compagnie de ses amis. « Battaglia a due stromenti » est certainement l'exemple le plus monumental dans ce genre dans toute la littérature de luth : cette pièce embrasse un étonnant éventail d'atmosphères, parfois dans mouvement chaotique de flux et reflux qui représente les complexités et les paradoxes de tout conflit de grande envergure. Beaucoup de *battaglie* s'achèvent dans le mode mineur, et c'est le cas de celle de Castaldi, mais nous avons pris la liberté de la conclure de façon triomphale en majeur dans la mesure où, si cette « Battaglia » ouvre le recueil des *Capricci*, elle referme, ici, le programme de cet enregistrement. La « Quagliotta canzone » [7] et le « Capriccio detto hermafrodito » [16] sont des pièces érudites à deux, trois et quatre voix qui attestent de la maîtrise contrapuntique de Castaldi ; dans certaines de ses chansons, telles que « Felice e contento » [13] et « Occhi belli » [10], le contrepoint entre la voix et le continuo fait partie intégrante de la texture. Les lignes polyphoniques dans « Quagliotta » évoquent une caille suivi, en file indienne, par ses petits. Dans les *Capricci*, Castaldi a dessiné une caille juste en dessous de la tablature. Le titre surprenant « Capriccio detto hermafrodito/a » se réfère probablement à l'antique statue grecque d'un *Hermaphrodite endormi* retrouvée vers 1610 et qui fut installée sur un lit de marbre sculpté à Rome par Gian Lorenzo Bernini en 1620.⁵ Castaldi connaissait probablement cet artiste par

⁵ Je remercie l'architecte John Stuart de m'avoir signalé cette analogie.

l'entremise des Este, protecteurs de Bernini, et de son proche ami Fulvio Testi qui était, tout comme lui, un expatrié de Modène vivant à Rome à cet époque. Nous avons complété ce disque avec le premier enregistrement de la « Canzon Quinta detta Bellerofone » de Frescobaldi pour clavecin [12]. Le titre de cette pièce nous apprend que les deux compositeurs se connaissaient, et il est possible qu'ils se soient rencontrés à la cour du Cardinal Alessandro d'Este à l'époque où Frescobaldi, Este et Castaldi jouèrent un chacun leur rôle dans la brillante et opulente floraison artistique de la Rome baroque.

Fruit d'une collaboration entre des musiciens venus de plusieurs pays, **Il Furioso** est spécialisé dans la musique ancienne de l'Italie baroque, avec une préférence pour les œuvres virtuoses pour voix, luths et clavecin redécouvertes et exhumées par le luthiste et musicologue Victor Coelho. L'enregistrement que **Il Furioso** a consacré au *Libro secondo d'arie* (Rome, 1623) de Giovanni Girolamo Kapsberger, pour le label Toccata Classics (rocc 0027), a été salué par *Goldberg Magazine* comme « soigné et agréable » et bénéficiant d'une « interprétation vocale « de première classe ».

Neil Cockburn (clavecin) est né en Écosse et a fait ses études à Oxford, à l'Université de Boston, au Royal Northern College of Music de Manchester, et au Conservatoire National de Région de Rueil-Malmaison. Soliste et chambriste recherché, il s'est produit en Europe, en Amérique du Nord, et en Afrique du Sud. Il est à la tête du département d'orgue du Mount Royal College et à l'Université de Calgary.

Victor Coelho (archiluth, théorbe et tiorbino) enseigne la musicologie à l'Université de Boston et s'est produit partout en Amérique du Nord ainsi qu'en Europe avec des musiciens tels que Ellen Hargis et David Douglass, Alan Curtis, Luigi Ferdinando Tagliavini, Boston Baroque et plusieurs autres ensembles. Il a obtenu de nombreuses récompenses, parmi lesquelles le Prix Noah Greenberg décerné par la Société Américaine de Musicologie pour son enregistrement (avec Alan Curtis) de la musique composée en 1608 pour le mariage de Medici, un disque du label Stradivarius qui a également remporté le Prelude Classical Award pour le meilleur

enregistrement d'un ensemble baroque en 2004. Parmi ses ouvrages, on citera *Music and Science in the Age of Galileo* (Kluwer), *The Manuscript Sources of 17th-Century Italian Lute Music* (Garland), *Performance on Lute, Guitar and Vihuela* (Cambridge) et *The Cambridge Companion to the Guitar*.

Eugenia Corrieri (soprano) a obtenu son diplôme de cantatrice lyrique à Vicenza en 1998. Elle a poursuivi des études en musique ancienne avec Gian Paolo Fagotto, Gloria Banditelli, Claudine Ansermet, Stefano Albarello, Ugo Nastrucci, Edoardo Bellotti et Victor Coelho, tout en développant, en Italie et à l'étranger, une carrière de concertiste, tant comme soliste qu'au sein d'ensembles vocaux.

David Dolata (théorbe et tiorbino) enseigne la musicologie à la Florida International University School of Music de Miami. Désigné, par le *Bulletin de la Société Française de Luth*, comme le « gentleman de la Renaissance » pour ses activités d'universitaire et d'interprète, ses recherches sur Castaldi sont parues dans *The New Grove Dictionary of Music and Musicians*, *Recent Researches in the Music of the Baroque Era*, *Early Music* et *Acta Musiologica*. Il est également l'auteur de plusieurs articles consacrés à la connaissance historique de l'accord et des tempéraments du luth, ainsi que de nombreuses critiques de livres et de disques parues dans *Notes* et *Early Music America*. En tant que luthiste et théorbiste, David Dolata s'est produit notamment au Glimmerglass Opera de New York, le Florida Grand Opera de Miami, le Boston Early Music Festival, et le Spoleto Festival Early Music Series. Il a par ailleurs participé à des enregistrements pour NPR, BBC, Nannerl et Koch International.

Laura Fabris (soprano) se consacre au piano et au chant depuis son enfance. Après avoir obtenu son diplôme en 1987, elle a étudié le chant baroque avec Gian Paolo Fagotto et Gloria Banditelli, ce qui lui a valu d'être diplômée en Chant Renaissance et Baroque au Conservatoire de Vicenza. Pédagogue et concertiste, Laura Fabris travaille avec d'éminents ensembles, en Italie et à l'étranger ; parallèlement, plusieurs compositeurs contemporains lui ont dédié des œuvres.

Gian Paolo Fagotto (ténor) a été désigné par *Répertoire* comme « une des gloires du chant baroque italien ». Il s'est produit dans des salles et des théâtres de renom, tels que la Fenice de Venise, l'Opéra Garnier et le Théâtre des Champs Elysées, le Concertgebouw d'Amsterdam, et d'autres encore en Europe, en Amérique du Nord, en Afrique, et en Asie. On l'a également entendu dans

plusieurs émissions télévisées et radiophoniques dans divers pays d'Europe. Ses nombreux enregistrements l'ont amené à travailler avec certains des meilleures spécialistes de musique ancienne, tels que Alan Curtis, René Jacobs, Jordi Savall, Frans Bruggen, René Clemencic, et d'autres encore. En tant que directeur musical de l'ensemble vocal « Il Terzo Suono », il a enregistré *Lamentazioni e Miserere* (Tactus) et *Three Hours of Agony of our Lord Jesus Christ* (Arts) de Giuseppe Giordani, ainsi que *Primo Libro delle Canzonette – Intrade a Cinque Voci* d'Alessandro Oroglio, *Il Secondo Libro dei Madrigali a Cinque Voci con i Passaggi* de Girolamo Dalla Casa, et *Guerre et Foi* de Giorgio Mainerio (tous trois pour Arts). Gian Paolo Fagotto est le directeur artistique Istituto Laboratorio di Musica Antica de Clauzetto (Italie) qui est sponsorisé par la Province de Pordenone et l'Association Antiqua.

Janet Youngdahl (soprano) a participé à de nombreuses tournées avec l'Ensemble Sequentia et a participé à huit enregistrements pour BMG/Deutsche Harmonia Mundi, parmi lesquels figure *Canticles of Ecstasy* qui a remporté le Grammy. On citera encore son enregistrement de cantates baroques d'Elizabeth Jacquet de la Guerre (Centaur), et un enregistrement d'*Arcanum* (BIS), une création pour soprano et orchestre de chambre, du compositeur argentin Ezquial Viñao. Janet Youngdahl enseigne la musique à l'Université de Lethbridge en Alberta.

Claudio Zinutti (téner) a obtenu son diplôme en orgue, composition pour orgue et clavecin au Conservatoire « Jacopo Tomadini » d'Udine, avant de poursuivre ses études avec Harald Vogel, Ton Koopman, Kenneth Gilbert et Gordon Murray. Il est le directeur de l'ensemble de musique de chambre « Floriano Candonio » et de la « Schola Aquileiensis di Udine » qui se consacre à l'étude de l'interprétation du répertoire médiéval et renaissant de Friuli.

1 O Clorida vaga e gentile,
tu rosa rassembri d'aprile
ch'in su la nativa sua spina
pomposa si mostra d'ogni fior regina,
a cui scherzand'intorno ride l'Aurora
con Zeffiro e Flora;
ma se non cogli a tempo sua bellezza
col sol cade e si disprezza.

Quel tutto di bel che raccolto
adoro nel vago tuo volto.
Non molto n'andrà che sia spento
e l'oro del crine si farà d'argento.
Le rose spariranno in un baleno
dal viso e dal seno
e sarà tolto agli occhi lo splendore
di quel foco ond'arde il core.

Superba del bel che m'incende,
deh, godilo mentre risplende,
e Amor che per me ti consiglia
hor odilo presta e al tuo miglior t'appiglia.
Non ti mostrar mal saggia, che primavera
ritorna qual era,
ma la bellezza c'hai nel volto adorno
non è per far più ritorno.

2 Saetta pur saetta
con quei begli occhi chi t'ama e t'adora,
e d'amoroso foco infiamma ogn' hora,
che sempre ti voglio servir,
se ben a languir
crudo Amor mi destina:
ma la mia fede nel dolor s'affina.

Di stelle ignudo il cielo
e sarà privo del suo lume il giorno
pria ch'io non ami'l tuo bel viso adorno.

1 O Clorida, lovely and kind,
you resemble the rose of April
that above its native thorn
shows herself to be queen of every flower,
around whom Aurora playfully laughs
with Zephyrus and Flora;
but if you don't pick its beauty in time,
it sets with the sun and is scorned.

All that gathered beauty
I adore in your lovely face.
In a little while it will be spent,
and your golden locks will turn to silver.
The roses will disappear in a flash
from your countenance and breast,
and taken from your eyes will be the splendor
of that fire which makes my heart burn.

Proud one, with beauty that inflames me,
oh, enjoy it while it still glows;
and Love, who advises you for me,
be ready to listen to him for your own good.
Don't be foolish, for Spring
will return as it was,
but the beauty that graces your face
will return again no more.

2 Shoot, yes, shoot
with those beautiful eyes, him who loves and adores you,
and inflame every hour with a burning love,
for I want always to serve you,
even if cruel Love
destines me to languish,
though my constancy is distilled into grief.

Heaven will be stripped of its stars
and the day deprived of its light,
before I stop loving your beautiful face.

E sprezzami quanto tu vuoi
che far già non puoi,
se ben sei sì crudele,
che più d'ogn'altro i[o] non ti sia fedele.

Orgoglio et honestade
facciano a prova col farmi languire,
ch'ogni tormento lieto vo' soffrire.
Saettarmi, abbruggiam'il cor,
sprezzand' il mio amor,
che fia sempre costante,
ch'al tuo dispetto vo' morirti amante.

③ O crudel Amor,
tu non mi porgi aita,
ma tormento ogn'hor
si ch'io ne perderò la vita.
Deh, ripon giù l'armi
ch'io non mi difendo
a che saettarmi,
s'io son preso e mi ti rendo.

Volgi lo sguardo
a costei ch'ogn'hor m'ancide,
per cui mi struggo & ardo,
mentre del mio mal si ride.
Qui tua forza adopra,
qui drizzar convien t'il dardo:
che maggior opra
sarà che far languir
chi ti vuol ogn'hor servir.

Deh, riscalda homai
quel duro e freddo core
che detto sarai
possent'è giusto, almo signore.
Vedi che l'altera,
con faccia pietosa

And despise me as much as you wish,
for you can do no more than you already have,
as cruel as you are,
to make me, more than any other, not faithful to you.

Pride and honesty
test me by making me languish,
so that I gladly suffer every torment.
Shoot me, consume my heart with fire,
despising my love;
let it always be true,
for in spite of you, I want to die your lover.

③ O cruel Love,
you do not bring me aid
but such constant torment,
that I will lose my life.
Oh, lay down your arms,
for I do not defend myself
against him who shoots me,
if I am taken and surrender.

Turn your glance
to her who is killing me,
for whom I long and burn,
while she laughs at my misery.
Here use your power,
here direct your arrow,
for it will be a greater feat
than to make him yearn,
he who wants to serve you faithfully.

Oh, now warm again
that hard, cold heart,
for you will be called
powerful and just, divine lord.
See how that the proud one,
with the kind face

ma con mente nera,
sta ver me sempre orgogliosa.

Con finto riso
mostra ogn'hor di darsi vinta,
porgendo il Paradiso
con la sua pietà dipinta.
Ma son l'opre tali
che mi fanno al cor conquiso
piaghe mortali,
sì che ne prova il cor
crudo inferno di dolor.

Se del tuo poter
la forza vuoi mostrarmi,
fa' com'è dover
che questa cruda voglia amarmi.
L'orgogliosa asprezza,
deh, raffrena un poco!
Vedi come sprezza
tue catene, i strali e'l foco.

Arte né ingegno
mover può nel cor pietade,
si che mi faccia degno
di fruir la sua beltade.
Fra doglioso pianto
la mia vita è giunta al segno:
ma gioia e canto
ben tosto seguirà,
se tu desti in lei pietà.

but a black mind,
remains always prideful toward me!

With a false laugh
she always pretends to give in,
offering Paradise
with her feigned pity.
But such are her acts
that they conquer my heart:
mortal wounds,
that make the heart feel
a cruel Hell of sadness.

If you want to show me
the force of your power,
do whatever is necessary
to make this cruel one want to love me.
Her arrogant harshness,
oh, restrain it a little!
See how she despises
your chains, arrows, and torch!

Nor Art nor skill
can move that merciless heart,
to make me worthy
of enjoying her beauty.
Amidst my mournful tears
my life has come to this:
but joy and song
very soon will follow,
if you arouse pity in her.

4 Quella che tanto
servita, adorata
sempre al mio pianto
fu sorda e spietata:
onde ferita
di strale amoroso,

4 She who was so
served and adored
was always deaf and merciless
to my complaints:
whence, wounded
by love's arrow,

ahi! che mia vita
fu senza riposo.

Non più mi dona tormento,
ma gioia e contento;
non più martire,
ma lieto gioire.

Fa la la la la, le la;
fa la la la la la la.

Sì, che viva mai sempre l'Amore
che dolce affligge il core.

Fa la la la la, le la;
Fa la la la la la la.

Viva Amor, viva la donna mia
c'hor m'è cortese e già si cruda e ria.

Quella che bella
più ch'altri non crede,
ma poi rubella
d'Amore e di fede,
mentre ch'à gioco
mia pena prenda:
ahi che nel foco
il mio cor si struggea.

Hor tutta colma d'affetto
mi porge diletto
ch'il Paradiso
fruire m'avviso.

Fa la la la la, le la;
Fa la la la la la la.

Sì, che voglio cantando con gioia
scacciar affanno e noia.

Fa la la la la, le la;
Fa la la la la la la.
Viva pur, viva d'Amor la face

my life, alas,
was without peace.

She no longer gives me torment,
but joy and contentment;
no more suffering,
but happy rejoicing.

Fa la la la la, le la;
fa la la la la la la.

Yes, let Love live forever,
who afflicts the heart so sweetly!

Fa la la la la, le la;
fa la la la la la la.

Long live love, and long live my lady,
now kind to me, though once so cruel and mean.

She, who doesn't believe
herself prettier than others,
so then rebellious
against love and faith,
took my pain
for a game:
alas, so that in the fire
my heart languished.

Now full of affection
she offers me delight,
that I tell myself
I'm enjoying Paradise.

Fa la la la la, le la;
fa la la la la la la.

Yes, let me sing with joy
and chase away worry and hurt!

Fa la la la la, le la;
fa la la la la la la.

Long, long live the torch of Love

per cui sì dolce il cor si strugge e sfaccia.

Quella bellezza
mirabile in terra
non mi disprezza,
né più mi fa guerra:
onde felice
goder il tesoro—
ahi pur mi lice!
—di quella ch'adoro.

Dopo la pioggia e'l baleno
vien chiaro e sereno:
già sospirando
hor vivo cantando

Fa la la la la, le la;
Fa la la la la la.
Sì, ch'al fine a star fermi e costanti
se'n van le pene e i pianti!
Fa la la la la, le la;
Fa la la la la la.
Viva'l cor che bene amando serve,
ch'il tempo vince ancor le più proterve.

5 Ahi, chi fia che consoli il dolor mio? (io)

E chi sei tu che da quest'antr'ombroso
ti movi a parlar meco? (Echo)

Echo gentil, perch'in si meste note
a sospirar mi chiami? (am!)

Amo, ma dimmi: e che far deve il core
Pria ch'in tutto desperi? (speri!)

E qual speme m'avanza,
se la mia ninfa è a tormentarm'intenta? (tentat!)

for which the heart so sweetly yearns and melts.

That beauty,
a miracle on earth,
does not scorn me
or still make war with me:
whence, happy,
I am allowed
ah me, to enjoy the treasure
of her that I adore.

After the rain and lightning
the sky becomes clear and calm:
once I sighed,
now I live singing.

Fa la la la la, le la;
fa la la la la la.
Yes, for us to end up firm and constant,
pain and tears must go away!
Fa la la la la, le la;
fa la la la la la.
Long live the heart that, loving, serves well
and in time conquers the haughtiest girls.

5 Ah, who is it who consoles my suffering? (It's I.)

And who are you who from this dark cave
wants to speak with me? (Echo)

Courteous Echo, why in such sad tones
do you call me to sigh? (To love!)

I do love, but tell me: what must the heart do
before it despairs of everything? (Hope!)

And what hope encourages me,
if my nymph is intent on tormenting me? (Try!)

Tentat' ho mille guise,
né posso del suo cor romper l'asprezza... (sprezza!)

I have tried a thousand ways,
but cannot break her hard heart... (Scorn!)

Sprezzarla? Ahi, che si duro partito
il tristo cor ben non approva! (prova!)

Scorn her? Ah, what a hard contest
my sad heart does not want to engage in. (Try!)

E sarà giust'e dritto
ch'io tale e tanto amor convert'in sdegno?
(degno)

And will it be just and right
that someone like me with so much love turn to anger?
(Worthy)

Dunqu'havran fin le lagrime e i lamenti? (menti!)

Non havran fin già mai? (mai!)

Will my tears and cries then end? (You wish!)

Will they never end? (Never!)

6 Perché mostri pietà de' miei martiri,
s'a pianger mi condanni? (danni ... anni)

6 Why do you show mercy on my suffering,
if you condemn me to weeping? (Harm ... Years)

Con gl'anni dunque giungerò alla meta'
di questo calle incerto? (certo! ... erto!)

With the years, then, will I reach the end
of this uncertain street? (Certainly! ... Uphill)

E in tal guisa sperar qualche riposo
potrà l'alma infelice? (felice! ... lice!)

And in such a way, may my unhappy soul
hope for a little repose? (Happiness ... It's allowed.)

E l'ardor fia che manchi o che s'accresca?
(cresca! ... esca!)

And this burning, will it vanish or increase?
(It grows. ... It leaves.)

L'esca del mio bel foco è quel bel viso
ch'io nel cor porto impresso? (presso! ... esso!)

And is the fuel for my flame that lovely face
that I carry engraved in my heart? (On you ... That one!)

Havrà poi pace il cor dunque sotterra?
(terra! ... erra!)

Will my heart then have peace underground?
(Ground ... It wanders.)

Tant'è crudel la ninfa mia rubella, (bella ... ella)
che non prende pietà di chi sospira? (spira ... ira)
Qual mercé dunque havrà chi s'innamora,
(moral... hora!)

Is my rebellious nymph so cruel, (Lovely ... She)
that she won't take pity on one who sighs? (Expires ... Anger)
What mercy is there for one who is in love,
(Die! ... It's time!)

hor poi ch'il mio morir vuol'e consente
la mia spietata sorte? (alla mort', alla morte!)

now that my death is wanted and granted
by my pitiless fate? (To death, to death!)

[7] instrumental

[8] Hor meno lieti i giorni e l'ore,
bontà del dio d'amore
che questa gratia porgemi,
poich'ha fatto che colma di pietà
la leggiadra Clori mia
sia ver me benigna, e pia.

E nel cor così fatta gioia sorgemi
ch'ogni noia da me lontana va.
Voglio dunque viver lieto in dolce canto
e ringratiar in tanto
chi godet mi fa d'un viso,
ch'io non invidio quanto
più di bello ha il Paradiso.

Amor, se gratioso invogli
e d'ogni vil mi spogli,
gli onori a te si devono,
poi ch'allegrò fai che d'ogn'hora sto
per bellezze uniche e rare
ch'in eterno voglio amare.

E la gioia ch'i sensi miei ricevono
con null'altra paragonar non vo':
che felice più di me né più beato
si trova amante amato
che si goda in un bel volto
ciò che di più pregiato
tiene il mondo in se raccolto.

Amor, ch'i più feroci affrena,
quest'alma rasserena,
mentre che dolce invogliami
di costei che sì cruda un tempo fu,
quando rigida e superba
non curò mia pena acerba.

[7] (instrumental)

[8] Now I pass happy days and hours,
thanks to the god of love
who grants me this favor,
since he has made her, full of mercy,
my graceful Clori,
kind and charitable toward me.

And this newmade joy swells in my heart
so that every care goes far from me.
I wish them to live happily in sweet song
and to thank for this
the one who lets me enjoy such a face
that I do not envy how much
more beauty there is in Paradise.

Love, if you graciously inspire me
and divest me of all vileness,
honors are owed to you,
since you make me cheerful all the time
through the unique and rare beauty
that I hope to love for eternity.

And the joy that my senses receive
I wouldn't compare with anything else,
for no happier than I or more blessed
a lover beloved could be found
who enjoys in a lovely face
that which the world holds
most precious within itself.

Love, who restrains the most savage,
calms this soul,
while what sweetness he sends me
of her who was once so cruel,
when, unbending and proud,
she paid no heed to my bitter pain.

Hor di noia e tormento in tutto spogliami,
e mi porge diletto ogni di più:
viva dunque la mia vaga e bella Clori,
e vivan quegli amori
che godere fan lieta sorte,
e uniti i nostri cori
stiano ancor dopo la morte.

9 Fuor di noia di pene e tormento
in lieto stato
col mio bel sole amato
vivo felice e contento.
O mie doglie, o miei pianti
fatti già risi e cant!
O ben sparsi sospiri!
O soavi martiri!

Quando prima la rete Amor pose
su'l biondo crine,
e poscia si nascose
in quelle luci divine,
attendendomi al varco
di ferir non fu parco;
ma fu senza dolore,
se ben mi punse il core.

Più d'ogn'altro contento e felice
hor m'è d'avviso
di star in Paradiso,
poiché godere pur mi lice
quel bel sol che risplende
più d'ogn'altro, e m'accende;
ma mentre il core alluma
dolcemente consuma.

A miei prieghi già fatto pietoso,
il mio bel sole
mia buona sorte vuole,

Now he takes away every weariness and torment
and gives more me delight each day:
Long live, then, my lovely pretty Clori,
and long live those loves
whose enjoyment brings good fortune,
and united let our hearts
remain even after death.

9 Without the weariness of grief and torment,
in a happy state
with my beautiful beloved sun,
I live happily and contented.
Oh my pains, oh my weeping
now turned into laughter and singing!
Oh vanished sighs!
Oh sweet martyrdom!

When Love first laid the net
on her golden locks
and then hid himself
in those divine eyes,
lying in wait for me,
he did not strike lightly;
but it was without pain
even though he pierced my heart.

More content and happier than any other,
I now declare
that I'm in Paradise,
since I'm even allowed to enjoy
that wonderful sun that shines
brighter than any other and sets me afire;
but as it shines on my heart,
it sweetly consumes it.

Already sympathetic to my pleas,
my beautiful sun
wants my good fortune,

ch'ei non mi sia più ritroso.
Ogni pianto, ogni noia
già trasformasi in gioia
tal che mi convien dire
— O che dolce languire!

[10] Occhi belli,
ma rubelli
di pietà,
più non regge questo core
il dolore:
soccorrete,
concedete
guiderdòn, o libertà!

Né martiri
né sospiri
la mia fé
abbastanza havete scorto.
Io son morto,
se quei sguardi
scarsi e tardi
non mi dan presta mercé.

Un'ardente
stral pungente
mi ferì,
e da voi mentre mirai
vostri rai,
sdegnosette
pupillette
che sì fiero colpo uscì.

Né fuggire
né schernire
mi giovò;
né possanza'd'artemaga
mi suffraga,

and is no longer shy with me.
Every tear, every worry
is now transformed into joy,
so that I am moved to say,
“Oh, how sweet it is to love.”

[10] Beautiful eyes,
but devoid
of pity,
no longer ruling my heart
is sadness.
Rescue me,
grant me
my reward, o liberty!

Neither my suffering
nor my sighs,
my faithfulness,
have you even noticed.
I am dead,
if those glances
few and late
do not grant me quick relief.

An ardent,
piercing arrow
wounded me,
and from you, whenever I caught
your glances,
haughty
little eyes,
what a fierce blow they struck!

Neither flight
nor mockery
did me any good;
nor does the power of witchcraft
assist me,

né val'herba:
si riserba
il sanar a chi piagò.

Non più strali
non più mali,
deh, non più!
Tempo è già d'usar pietate,
che tardate?
Di piagare,
di sanare
pur è in voi doppia virtù.

¶ Lo sdegno ch'ora scorgemi!

In man la spada porgemi
con cui recido quel nodo
che l'alma avvinse senza pietà:
e di mia libertà
felice e lieto godo.

Non più questo mio cor distruggesi
per lei che così cruda fu:
ma fuggesi
da quest'alma ogn'hora più.
Quel desio che sì l'infiammò
e foco sì grande al cor non ho:
né d'amor si trova nel regno
che non lo smorzi'l gel d'un giusto sdegno.

Pensier di gloria accendemi
ch'Amor nemico rendem!'
E solo acceso del foco
d'un giusto sdegno avvampami'l cor,
si che fiamma d'amor
in me non ha più loco.

Hor la ragion del tutto spogliami
d'ogn'empio affetto e voglia ria,

nor are herbs of any use:
only the one who wounded
can do the healing.

No more arrows,
no more wrongs,
oh, no more!
It's time to show mercy:
why delay?
For to wound,
and to heal
is for you a double virtue.

¶ Anger, look at me now!

Put the sword in my hand
with which I will cut the tie
that mercilessly binds the soul:
and my freedom
I'll enjoy happily and cheerfully.

No longer will this heart pine away
for her who was so cruel:
but it flees
from this soul forever more.
I've lost the desire that so inflamed it
and that fire so great in my heart:
nor is love to be found in the realm
where the ice of a just disdain puts it out.

Thoughts of glory inspire me,
so Love can make me an enemy!
And kindle my heart
with only the fire of a just disdain,
so that the flame of love
has no place within me.

Now Reason rids me of everything,
of every mean feeling and wicked wish,

e invogliami
di seguir la miglior via:
che se dolce finta pietà,
parole soavi atti e beltà
contra me fur l'armi di lei,
de la vittoria mia sono hor trofei.

and leads me
to take the high road:
for if sweet feigned pity,
soft, fitting words and beauty
were her weapons against me,
they are now the trophies of my victory.

[12] (instrumental)

[13] Felice e contento,
non più dolor
ne pena prova questo mio cor.
Ma lieto sta
e in libertà
ad'ogn'hora cantando va,
che gettar al vento
non vuol pianti e querele

per una crudele,
che si mostr'ogn' hora
verso chi l'adora
più spietata e ria,
e'l mio mal sol desia.

Ben stolto sarei
voler servir
a chi mi dona pena e martir.
Voglio goder
com'è dover,
senz'amor, gioia e piacer,

e fuggir costei
che cruda come bella
ed'amor rubella
sta qual aspe suole
sorda a' miei parole,
che facendo forza
ogn'amor sdegno ammorza.

[12] (instrumental)

[13] Happy and content,
no more grief
or pain tests this heart of mine.
It keeps happy
and staying free
goes about singing all the time;
for to throw care to the wind,
you don't want tears and complaints

about a cruel woman
who always shows herself
toward the one who adores her
evermore heartless and wicked
and wants only my misery.

I would be very foolish
to want to serve
the one who gives me such pain and grief.
I want to enjoy myself
as one ought to,
without love, joy, and pleasure,

and escape from her
who, cruel as she is beautiful
and resistant to love,
remains as the snake is
deaf to my words,
making every effort
to deaden love with disdain.

Hor godi mio core
che a chi ti fu
si cruda, ogn'hor non servo più.
Se già mia fè
gridar ohimè
per tormento che mi diè,

hora solo amore
che il ver veggio e comprendo:
di fuggir m'accendo
e più non m'annoia;
ma piacere e gioia
per un giusto sdegno
ho d'haver preso ingegno.

[14] Pieno di bellezze,
tu mi fai morire.
Moviti à pietade:
non mi far languire!

Foss'io stato cieco
quando ti mirai;
foss'io stato sordo
quando t'ascoltai!
Se con gli occhi miei
morte tu mi dai,
quel honesto sguardo,
quell'andar leggiadro,
quel soave dire,
sol mi fa morire.

Volgi a me quel guardo:
non mi far languire!
Mira, ohime, com'ardo:
non mi dar martire!

Foss'io stato muto
quando ti parlai;

Now my heart, enjoy yourself
for the one who was to you
so cruel I no longer serve.
If once my faith
cried "alas!"
from the torment she gave me,

now it's only from love
that I see and know the truth:
I'm ready to escape
and am bothered no more.
To have taken pleasure and joy
for righteous scorn
I must have been a fool.

[14] You make me die,
full of beauty.
Move yourself to pity:
do not make me languish!

Would I had been blind
when I gazed at you;
would I had been deaf
when I listened to you.
If, with my own eyes
you give me death,
your honest glance,
your light step,
your gentle speech,
only makes me die.

Turn your glance toward me:
do not make me languish;
Watch, alas, how I burn:
do not make me suffer!

Would I had been mute
when I spoke to you!

foss'io stato morto
quando pur t'amai!
Se col proprio core
morte tu mi dai,
quel girar de' lumi,
quel soave riso,
quel gentil vestire,
soltanto mi fa morire.

- [15] Porterà'l sol dal occidente il giorno,
accenderà le stelle in ciel l'aurora,
lieve e mobile andrà la terr'intorno,
stabile il tempo e'l ciel vedrassi ogn' hora.
Sarà di piante il mar liquido adorno,
vivran su'l lidi asciutti i pesci ancora.
Confonderà Natura ogn'opra insieme
pria ch'io non v'ami insin' all'hore estreme.

[16] (instrumental)

- [17] Più non vi miro,
né più sospiro,
occhi, più non v'adoro:
non v'amo più, non moro.
I vostri accesi sguardi
son freddi e tardi.
Hebbe già forza:
hor non giunge o s'ammorza
dentro al mio petto
il vostro ardore.

Dolci amorosi,
cari pietosi
ver me già scintillaste;
ratto poi vi turbaste.
Qual fugace baleno
sparve il sereno
de' vostri rai?

would I had been dead
when I fell in love with you!
If, with my own heart
you give me death,
the turn of your eyes,
your soft smile,
your genteel garb,
only makes me die.

- [15] The sun will bring the day from the west,
dawn will light the sky with stars,
lightly and easily the world will turn,
every hour will have fair weather and skies.
The liquid sea will be adorned with plants,
even fish will live on the dry beach.
Nature will confound all her handiwork,
before I stop loving you till my last breath.

[16] (instrumental)

- [17] No longer do I look at you,
no longer do I sigh:
eyes, I don't adore you anymore,
love you anymore, or die for you.
Your bright glances
are cold and too late.
Once you had power:
now your ardor
doesn't reach or die
within my breast

Sweet and loving,
tender and merciful,
toward me once you sparkled;
then suddenly you darkened.
What fleeting flash
made the serenity
of your eyes vanish?

Così me ne restai
di gioia privo
e semivivo.

Hor vivo lieto,
tranquillo e cheto,
che da voi più non sento
né pena né tormento.
Da voi più non mi viene
timor né speme.
Voi più non chero,
più non havete impero
dentro al mio seno
di sdegno pieno!

Sdegno campione
della ragione,
mi sostien, mi difende
e nemico si rende
di voi, de' vostri lampi
ch'io non avvampi.
Su, su crudeli,
vi sfido, occhi infedeli!
Hor se potete,
piagate, ardete.

18 Quella altera
che di ghiaccio s'arma il core
e crudele e fera
più mi dà dolore.
Contr'Amor guerriera
sempre più s'accende,
e fia s'ei non s'arrende
che fulminato pera!

Sotto la scorta
del honore in campo,
contr'al crud'Arciero
si cura, si conduce

Thus was I left
deprived of joy
and half dead.

Now I live happily,
tranquil and silent,
for I no longer feel
either pain or torment from you.
From you no longer comes
Fear or hope.
I no longer implore you,
for you no longer have power
within my breast
filled with disdain.

The scornful champion
of reason
sustains and defends me
and makes me an enemy
of you and of your eyes
that I cannot kindle.
Rise up, cruel ones,
I defy you, unfaithful eyes!
Now if you can,
go wound and burn.

18 That haughty one,
who arms her heart with ice
and is both merciless and fierce,
still brings me grief.
A warrior against Love,
she gets ever more inflamed,
and if he won't surrender,
then let him be struck dead!

Under the honor guard
in the battlefield,
against the cruel Archer,
she pays heed and behaves

che come spero:
di quei begli occhi al lampo
perderà la luce
e ne fia prigioniero.

Sfortunato,
che quell'armi onde ferivi
t'han preso e legato
sì ch'à pena vivi:
l'arco già spezzato,
con la spenta face,
fa sì che chiedi pace
da quel bel viso amato.

Ma scorre intorno
l'honestà fedele
ch'infiamm'il bel volto
disprezzo e di disdegno,
sì che non molto
si stiman tue querele,
dove ogn'alto ingegno
si chiama audace e stolto.

Poveretto,
ti convien trovar nov'arte
che nel tuo distretto
tutto lei comparte,
poi ch'avvinto e stretto
dal ricco tesoro
di quei cappelli d'oro
ne porti acceso il petto.

Se dunque Amore
nuovo amor infiamma,
e ne getta l'armi
al fulminar d'un sguardo,
che deggio farmi
se tutto a dramma a dramma

as I would expect:
in a flash, she will loose the light
of those lovely eyes
and take him prisoner.

Unfortunate boy,
since those arms that once you used
have taken and bound you,
so that you are barely alive,
your already broken bow
with your torch spent,
makes you beg for peace
from that lovely face.

But flowing about
the honest fidelity
that her beautiful face inspires
is contempt and disdain,
in that your complaints
are little valued,
and every clever advance
is called forward and stupid.

Poor wretch,
it is best that you find a new art,
for in your district
she controls everything,
since bound and tied
by the rich treasure
of her golden hair,
you bring a breast on fire.

If, therefore, Love
kindles a new romance
and cedes his arms
to the power of a glance,
what must I do,
if, with all this, little by little

mi consumo & ardo,
e nulla può giovarmi?

19 Amor, colei che mi fa
languir d'ogn'hor
né vuol haver pietà,
ma sempre mi consuma il cor:
se tu sei potente, signor,
fa' che non sia ver me crudele.

Vedi con altezza
le mie pene disprezza,
standosi al mio cordoglio
com'a l'onda un scoglio.
Se sforza tuo stral Nettuno e Giove,
ti prego a far l'usate prove:
ma più possanza hai da mostrar in lei,
se vuoi che sia pietosa a dolor miei.

S'al mondo donna non è,
né prima fu
che scarsa di mercè
sia ver gli amati e cruda più.
Usa dunque tuo ingegno tu
sì che non sprezzi mie querele.

Scaldagli'l freddo core,
sì nemico d'Amore,
poiché sia maggior gloria
se pur hai vittoria
di lei che si prende a scherno e gioco
le tue catene, i strali e'l foco,
che dar a chi fedel ti vuol servir
con poca lode tua pena e martir.

Se lei pietosa farai
che m'infiammò,
incenso e lodi havrai
come a colui che tutto può.

I wear myself down and burn up,
and nothing can do me any good?

19 Love – she who makes me
languish every hour
and wants to show no pity
but always eats at my heart – ,
if you are powerful, lord,
keep her from being cruel toward me.

Look how with such pride
she scorns my suffering,
standing before my anguish
as a rock to a wave.
If your arrow conquers Neptune and Jove,
I beg you to do what you do,
for you have more power to show her,
if you want her to be merciful to my sorrow.

If she is not now a lady to the world,
never was she before
other than lacking in mercy
to her lovers and more cruel.
Use, therefore, your ingenuity
so that she doesn't ignore my complaints.

Warm up that cold heart,
such an enemy of Love,
since it would be greater glory
for you to have victory
over her who mocks and plays with
your chains, and darts, and fire,
than to give pain and suffering to one who's true,
who with little praise, wants to serve you.

If you make her merciful,
she who set my heart afire,
you will have homage and praise
as one who can do anything.

Io più d'altri t'adorerò
e servo ti sarò fedele.

Dunque di me s'accenda,
e tua serva si renda
che'l mio doglioso pianto
sarà gioia e canto.
Dhe, presto soccorri a la mia vita,
perché s'indarno i[o] chieggio aita
e se costei di me non ha pietà,
l'alma all'inferno disperata andrà.

I will adore you more than any others,
and will be your faithful servant.

So make her fall in love with me
and become your servant, too,
so that my sorrowful weeping
will become joy and singing.
Oh, quickly come to the aid of my life,
because, if I ask for help in vain
and she does not take pity on me,
hopeless, my soul will go to Hell.

20 (instrumental)

20 (instrumental)

Come and explore unknown music with us by joining the **Toccata Discovery Club**. Membership brings you two free CDs, big discounts of all Toccata Classics recordings and Toccata Press books, early ordering on all Toccata releases and a host of other benefits for a modest annual fee of £20. You start saving as soon as you join. You can sign up online at the Toccata Classics website at www.toccataclassics.com or send a cheque for £20 made out to Toccata Classics to the address below, with a note of which two free CDs you would like us to send you.

Toccata Classics CDs are also available in the shops, of course, and can be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact: Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK
Tel: +44/0 207 821 5020 Fax: +44/0 207 834 5020 E-mail: info@toccataclassics.com

Tracks [7], [16], & [20] recorded at the Concert Hall of the Herbert and Nicole Wertheim Performing Arts Center at Florida International University, Miami, Florida, 23–25 June 2006

Recording: Thomas Owen Editing and Mixing: Cinnamon Anderson

Tracks [1]–[6], [8]–[15] and [17]–[19] recorded at Antica Pieve di San Martino d'Asio-Clauzetto, Pordenone, Italy 12–17 July 2006.

Recording: Ornelio Bortoliero and Douglas Frey Editing: Matteo Costa and Cinnamon Anderson

Mixing: Cinnamon Anderson Mastering Engineer: Richard Harrow

Produced by David Dolata and Cinnamon Anderson

14-course theorbo (Dolata) by Robert Mavrinac – 14-course tiorbino (Dolata) by Paulo Busato

14-course archlute (Coelho) by Grant Tomlinson – 14-course theorbo (Coelho) by Barber/Harris

Italian harpsichord by Gianpaolo Plozner

Pitch and temperament: A=440 and 1/6 comma meantone

Vocal tracks taken from Bellerofonte Castaldi, *Primo mazzetto* (Venice, 1623) and Modena Biblioteca Estense Ms. MUS.G.239

Tiorbino and Theorbo duos: Bellerofonte Castaldi, *Capricci a due stromenti* (Modena, 1622)

Harpsichord solo: Girolamo Frescobaldi, *Canzoni alla francese* (Venice, 1645)

Performing editions by David Dolata

Special thanks to Angelo Pompilio for assistance with identifying authors of the sung texts

Cover: Bellerofonte Castaldi engraved self-portrait and 'Battaglia a due stromenti' from *Capricci a due stromenti* (Modena, 1622), Biblioteca Forni, Modena

English translations of the sung texts by David Dolata and Margaret Murata

German translation: Jürgen Schaarwächter

French translation: Baudime Jam

Design and lay-out: Paul Brooks, Design & Print, Oxford

Generous financial support was provided by Florida International University, Boston University, Mount Royal College, the University of Calgary, Istituto Laboratorio di Musica Antica, Provincia di Pordenone, and Fondazione Cassa di Risparmio di Udine e Pordenone.

Executive producer: Martin Anderson

TOCC 0081

© 2009, Toccata Classics, London

® 2009, Toccata Classics, London

BELLEROFONTE CASTALDI Battaglia d'amore

1 O Clorida	2:44	Il Furioso
2 Saetta pur saetta	1:51	Gian Paolo Fagotto, tenor 2, 4, 8, 10, 13, 15, 17, 19
3 O crudel amor	3:25	Janet Youngdahl, soprano 5, 6, 11, 14, 18
4 Quella che tanto	4:58	Laura Fabris, soprano
5 Echo, prima parte	3:46	1, 3, 5 (echo), 6 (first echo), 9
6 Echo, seconda parte	3:25	Eugenia Corrieri, soprano 1, 6 (second echo), 9
7 Quagliotta canzone	3:49	Claudio Zinutti, tenor 4
8 Hor meno lieti	4:40	David Dolata, theorbo 1–6, 8–11, 17, 19 ; tiorbino 7, 13–16, 18, 20
9 Fuor di noia	4:48	Victor Coelho, archlute 1–6, 8, 9, 11, 13–15, 17, 19 ; theorbo 7, 16, 20 ; tiorbino 10
10 Occhi belli	2:45	Neil Cockburn, harpsichord 1–6, 8–15, 17, 19
11 Lo sdegno	3:11	David Dolata, director
12 Canzon quinta detta Bellerofonte (Frescobaldi)	3:06	
13 Felice e contento	2:53	
14 Pieno di bellezze	2:03	
15 Porterà'l sol	2:54	
16 Capriccio detto hermafrodito	2:30	
17 Più non vi miro	4:22	
18 Quella altera	1:46	
19 Amor colei	3:12	
20 Capriccio di battaglia a due stromenti	14:27	



The Modenese firebrand, lute virtuoso, composer, poet and artist Bellerofonte Castaldi (1580–1649), the Bob Dylan of his day, set his own poems to his own music in a lyrical style that captured the dynamism of the emerging Baroque. Castaldi's dance-songs and madrigals for one, two or more voices – drawn from his monody collection *Primo mazzetto* (Venice, 1623) and the manuscript *Modena 239* (c. 1670) – framed his hopes, dreams and disappointments with fresh and unforgettable melodies. The duos for theorbo and tiorbino, a tiny theorbo that Castaldi himself invented, are contrapuntal showpieces from his *Capricci a due stromenti* (Modena, 1622), a highly unusual collection of theorbo solos and duos, songs and poetry that he himself engraved and decorated with his own freehand artwork.

MIT DEUTSCHEM KOMMENTAR ~ NOTES EN FRANÇAIS

BELLEROFONTE CASTALDI *Battaglia d'amore*

[1] O Clorida	2:44	[11] Lo sdegno	3:11
[2] Saetta pur saetta	1:51	[12] Canzon quinta detta Bellerofonte (Frescobaldi)	3:06
[3] O crudel amor	3:25	[13] Felice e contento	2:53
[4] Quella che tanto	4:58	[14] Pieno di bellezze	2:03
[5] Echo, prima parte	3:46	[15] Porterà'l sol	2:54
[6] Echo, seconda parte	3:25	[16] Capriccio detto hermafrodito*	2:30
[7] Quagliotta canzone*	3:49	[17] Più non vi miro	4:22
[8] Hor meno lieti	4:40	[18] Quella altera	1:46
[9] Fuor di noia	4:48	[19] Amor colei	3:12
[10] Occhi belli	2:45	[20] Capriccio di battaglia a due stromenti	14:27

FIRST RECORDINGS EXCEPT FOR *

TT 76:33

CASTALDI *Battaglia d'amore* ~ *Il Furioso* ~ *Dolata*
David Dolata, director

TOCCATA CLASSICS
16 Dalkeith Court,
Vincent Street,
London SW1P 4HH, UK

Tel: +44/0 207 821 5020
Fax: +44/0 207 834 5020
E-mail: info@toccataclassics.com



TOCC 0081

DDD

MADE IN GERMANY

© 2009, Toccata Classics, London
® 2009, Toccata Classics, London