

THE GONZAGA COURT AND CHAPEL (1566–1623)



“The Court of the Gonzaga Family (1465–1475)” by Andrea Mantegna, fresco, Palazzo Ducale, Mantua

Two Concerts

November 5, 2016 and November 12, 2016

Concert — November 5, 2016
Il Pastor Fido Madrigals

O primavera, gioventù dell'anno (*prima parte*) GIACHES DE WERT (1535–1596)

O dolcezze amarissime d'amore (*seconda parte*)

Ma se le mie speranze (*terza parte*)

E s'altri non m'inganna (*quarta parte*)

O lungamente sospirato in vano (*quinta ed ultima parte*)

SINGERS: *Sandy Horowitz, Deborah Malamud, Louis Calvano, William Lyon Lee, Marty Morell*

Cieco, Amor, non ti cred'io (*prima parte*) GIANGIACOMO GASTOLDI (1556–1622)

Ma tu pur perfido e cieco (*seconda parte*)

Sciolto cor fa piè fugace (*terza parte*)

Mira nume trionfante (*quarta ed ultima parte*)

SINGERS: *Janet Steele, Sandy Horowitz, Leonore Max, Deborah Malamud, Virginia Kaycoff, Elizabeth Thorne, William Lyon Lee, Louis Calvano, Marty Morell, Claude Lévy*

Ch'io t'ami (*prima parte*) CLAUDIO MONTEVERDI (1567–1643)

Deh! bella e cara (*seconda parte*)

Ma tu, più che mai dura (*terza ed ultima parte*)

SINGERS: *Janet Steele, Leonore Max, Elizabeth Thorne, Louis Calvano, Claude Lévy*

Udite, lagrimosi spiriti d'Averno SALAMONE ROSSI (1570–ca.1630)

SINGERS: *Leonore Max, Elizabeth Thorne, Virginia Kaycoff, William Lyon Lee, Claude Lévy*

Deh, dolce anima mia BENEDETTO PALLAVICINO (1551–1601)

SINGERS: *Sandy Horowitz, Deborah Malamud, Virginia Kaycoff, William Lyon Lee, Marty Morell*

Ah, dolente partita! GIACHES DE WERT

SINGERS: *Sandy Horowitz, Deborah Malamud, Virginia Kaycoff, William Lyon Lee, Marty Morell*

Artistic direction: MARTY MORELL

The audience is requested to refrain from applauding until the conclusion of each madrigal or madrigal set.

Instrumental Works for the Gonzaga Court
by Salamone Rossi, Hebreo
(November 5 concert only)

Corrente settima ('Aria di Giovan Battista Rubini. Fabricate le parti da l'autore')

i Correnti: *Wendy Steiner, recorder; Mark Slobin, treble viola da gamba;
Virginia Kaycoff, bass viola da gamba; Claude Lévy, harpsichord*
Figured bass realized by Claude Lévy

Sonata Prima detta la Moderna

i Correnti à 3: *Wendy Steiner, recorder, Mark Slobin, treble viola da gamba,
Virginia Kaycoff, bass viola da gamba; Claude Lévy, harpsichord.*
Figured bass realized by Claude Lévy

i Correnti directed by CLAUDE LÉVY

Intermission

THE GREAT SYNAGOGUE IN MANTUA

Odecha Ki Anitani, Psalm 118:21-24

S. ROSSI (pub. 1622/3)

Counter-Reformation at Mantua's Ducal Chapel
Giaches de Wert (1535–1596): 5–7 Part Devotional Motets

THREE LAMENTATIONS

Adesto dolori meo

Vox in Rama

Peccavi super numerum

HOPE AND PRAISE

O altitudo divitiarum

Ego autem in Domino sperabo

Two organ works by Costanzo Antegnati from *Tre Ricercari per Organo*

DANIEL FICARRI, *organ*

(November 12 concert only)

MIRACLES OF JESUS
Ascendente Jesu
Egressus Jesus

JOY AND GLORY
Quiescat vox tua
O sacrum convivium

RENCHORNY CAPPELLA, Directed by Claude Lévy

Finale (*November 5 concert only*)

Danza De' Pastori a Otto

G. GASTOLDI

Pastor Fido Singers and RenChorNY Cappella singers with Alexandra Dunbar, harpsichord, Instrumental Ensemble and all instrumentalists

Directed by CLAUDE LÉVY



Galleria dei mesi rustica, Ducal Palace, Mantua

TEXTS AND TRANSLATIONS

Il Pastor Fido Madrigals

MUSIC BY WERT

O primavera, gioventù dell'anno (prima parte)

O primavera, gioventù dell'anno,
bella madre di fiori,
d'erbe novelle e di novelli amori,
tu torni ben, ma teco
non tornano i sereni
e fortunati di delle mie gioie;
tu torni ben, tu torni,
ma teco altro non torna
che del perduto mio caro tesoro
la rimembranza misera e dolente.
Tu quella se', tu quella
ch'eri pur dianzi sì vezzosa e bella,
ma non son io già quel ch'un tempo fui,
sì caro agli occhi altrui.

O Spring, youth of the year,
Fair mother of flowers,
New grass and new loves,
Indeed you return, but with you
Do not return the serene
And happy days of my delight;
Indeed you do return,
But with you returns naught else
But the wretched and painful memory
Of my dear lost treasure.
You are the selfsame one
You were before, so fair and comely,
But I am no longer what I once was,
So dear in the eyes of another.

O dolcezze amarissime d'amore (seconda parte)

O dolcezze amarissime d'amore!
Quanto è più duro perdervi, che mai
non v'aver o provate o possedute!
Come saria l'amar felice stato,
se 'l già goduto ben non si perdesse;
o quando egli si perde,
ogni memoria ancora
del dileguato ben si dileguasse!

O most bitter sweetness of love!
How much more difficult it is to lose you
Than never to have experienced or possessed you!
Love would be so happy a state
If the beloved, once enjoyed, were never lost,
Or, once lost,
That every memory
Of the vanished beloved were blotted out!

Ma se le mie speranze (terza parte)

Ma se le mie speranze oggi non sono,
com'è l'usato lor, di fragil vetro,
o se maggior del vero
non fa la speme il desiar soverchio,
qui pur vedrò colei
ch'è 'l sol degli occhi miei.

But if my hopes today are not,
As they are wont to be, of fragile glass,
Or if my surpassing desire
Does not unjustly magnify my hopes,
Then here indeed shall I see
The one who is the light of my eyes.

E s'altri non m'inganna (quarta parte)

E s'altri non m'inganna,
qui pur vedrolla al suon de' miei sospiri
fermar il piè fugace;
qui pur dalle dolcezze
di quel bel volto avrà soave cibo
nel suo lungo digiun l' avida vista;
qui pur vedrò quell'empia
girar inverso me le luci altère,
se non dolci, almen fère,
e se non carche d'amorosa gioia,
sì crude almen, ch'io moia.

And, if I am not otherwise deceived,
Here shall I behold her, at the sound of my sighs,
Halt her fleeting footsteps;
Here, from the sweetness
Of that fair visage shall my hungry gaze
Find sweet sustenance after a long fast;
Here shall I see that pitiless one
Turn toward me her haughty glance,
If not gentle, then at least savage,
And, if not laden with amorous joy,
So cruel at least, that I shall die.

O lungamente sospirato in vano (quinta ed ultima parte)

O lungamente sospirato invano
avventuroso di, se, dopo tanti
foschi giorni di pianti,
tu mi concedi, Amor, di veder oggi
ne' begli occhi di lei
girar sereno il sol degli occhi miei!

O happy the day, so long yearned for in vain,
If, after so many
Gloomy days of lamentation,
You would concede to me, Love, to behold today
The light of my eyes reflected serenely
In her fair gaze!

MUSIC BY GASTOLDI

Cieco, Amor, non ti cred'io (prima parte)

Cieco, Amor, non ti cred'io,
Ma fai cieco il desio
Di chi ti crede;
Ché s'hai pur poca vist' hai minor fede.
Cieco o no, mi tent' in vano,
E per girti lontano
Ecco m'allargo;
Che, così cieco, ancor vedi più d'Argo.
Così cieco m'annodasti,
E cieco m'ingannasti;
Or che vo sciolto,
Se ti credessi più, sarei ben stolto.

Cupid, I do not believe you are blind,
But you make blind the desire
Of those who believe you,
For if your sight is weak, your trustworthiness is
weaker still:
Blind or not, you tempt me in vain,
And, to lead you astray,
Now I give you a wide berth,
For, blind as you are, you see more than Argus.
Thus blind you ensnared me,
And blind you deceived me;
Now that I am free,
I would indeed be foolish to believe you again.

Fuggi e scherza pur se sai;
Già non farai tu mai
Ch'in te me fidi,
Perché non sai scherzar se non ancidi.

Run off and dally if you can;
Never again will you be able
To make me trust in you,
For you know not how to dally without killing.

Ma tu pur perfido e cieco (seconda parte)

Ma tu pur, perfido e cieco,
Mi chiami a scherzar teco;
Ed ecco scherzo,
E col piè fuggo e con la man ti sferzo,
E corr' e ti percoto,
E tu t'aggiri a voto.
Ti pungo ad ora ad ora:
Né tu mi prendi ancora,
O cieco Amore,
Perc' ho libero il core.

But yet, faithless and blind,
You ask me to dally with you,
And so I do:
With my feet I avoid you, and with my hands
I thrash you,
And I run and strike you,
While you spin about to no avail;
Now and again I poke you,
And yet you do not catch me,
O blind Cupid,
Because my heart is free.

Sciolto cor fa piè fugace (terza parte)

Sciolto cor fa piè fugace,
O lusinghier fallace,
Ancor m'alletti
A tuoi vezzi mentiti, a tuoi diletti?
E pur di novo i' riedo,
E giro e fuggo e fiedo,
E torno e non mi prendi,
E sempr' in van m'attendi,
O cieco Amore,
Perc' ho libero il core.

A free heart makes a fleet foot,
O false deceiver,
Again do you entice me
With your feigned charms and delights?
And yet again I return,
And spin and flee and hurt you,
And come back, yet you do not catch me,
And ever in vain you await me,
O blind Cupid,
Because my heart is free.

Mira nume trionfante (quarta ed ultima parte)

Mira nume trionfante,
A cui da il mond'amante
Empio tributo!
Eccol oggi deris' eccol battuto,

Behold the triumphant deity,
To whom the world of lovers
Pays impious tribute!
Behold him now derided and bested,

Si come ai rai del sole
Cieca nottola suole,
C'ha mill' augei d'intorno
Che le fan guerr' e scorno,
Ed ella picchia
Col becco in vano e s'erger e si rannicchia;
Così se' tu beffato
Amor in ogni lato:
Chi'l tergo e chi le gote
Ti stimola e percolte,
E poco vale
Perché stendi gl'artigli o batti l'ale.
Gioco dolce ha pania amara,
E ben l'impara
Augel che vi s'invesca;
Non sa fuggir Amor chi seco tresca.

Just like a blind bat
In broad daylight,
In ignominious combat
With a myriad birds roundabout.
In vain he strikes with his beak,
Then rises up, then shies away:
And thus are you mocked,
Cupid, on all sides:
One goads and smites your back,
Another your flanks,
And it avails you little
To show your claws or beat your wings.
Your pretty game has a bitter snare,
And any bird who is entrapped
Learns his lesson well:
Who capers with Cupid will not be able to
flee him.

MUSIC BY MONTEVERDI

Ch'io t'ami (prima parte)

Ch'io t'ami, e t'ami più della mia vita,
Se tu no 'l sai, crudele,
Chiedilo a queste selve
Che tel diranno, e tel diran con esse
Le fere lor, e i duri sterpi e i sassi
Di questi alpestri monti
Ch'i' ho sì spesse volte
Intenerito al suon de' miei lamenti.

That I love you, and love you more than my
own life,
If you know it not, cruel one,
Ask it of these woods,
For they will tell you, and with them
Their wild beasts, and the harsh brambles and
craggs
Of these precipitous mountains,
That I have so oft
Moved to softness by the sound of my
lamentation.

Deh! bella e cara (seconda parte)

Deh! bella e cara, e sì soave un tempo
Cagion del viver mio, mentre al ciel piacque,

Ah, my beautiful dear one, and once so
Tender a reason for my existence, while it
pleased Heaven,

Volgi una volta, e volgi
Quelle stelle amoroze,
Come le vidi mai così tranquille,
E piene di pietà prima ch'io moia,
Ché 'l morir mi sia dolce.
E dritt' è ben, che se mi furo un tempo
Dolci segni di vita, or sien di morte
Quei begl'occhi amorosi
E quel soave sguardo;
Che mi scorse ad amare
Mi scorga anco a morire,
E chi fu l'alba mia
Del mio cadente di l'espero or sia.

Turn but once, o turn
Those amorous orbs,
As I have never beheld them so tranquil,
And full of compassion, ere I die,
So that my dying may be sweet.
And it is indeed meet, that if they were once
Sweet signs of life to me, now let them be of
death – Those fair amorous eyes
And that tender gaze;
May what once led me to love
Now lead me to my death,
And may what was my dawn
Now be the twilight of my declining day.

Ma tu, più che mai dura (terza ed ultima parte)

Ma tu, più che mai dura,
Favilla di pietà non senti ancora;
Anzi t'innaspri più, quanto più prego.
Così senza parlar dunque m'ascolti?
A chi parlo, infelice, a un muto sasso?
S'altro non mi vuoi dir, dimmi almen 'mori',
E morir mi vedrai.
Quest'è ben empi' amor, miseria estrema,
Che sì rigida ninfa
Non mi risponda, e l'armi
D'una sola sdegnosa e cruda voce
Sdegni di proferire
Al mio morire.

But you, more hard-hearted than ever,
Feel not yet a spark of pity;
To the contrary, you become harsher, the more
I entreat you.
Can it be that you hear me thus, without
speaking?
To whom do I speak, wretch, to a mute stone?
If you say naught else, say to me at least, "die,"
And you shall see me die.
This is indeed pitiless love, the extremity of
misery,
That so unbending a nymph
Should not reply to me, and disdain to proffer
The weapon of a single disdainful, cruel word
At my dying.

MUSIC BY ROSSI

Udite, lagrimosi spirti d'Averno

Udite, lagrimosi
Spirti d'Averno, udite

Hear, ye doleful
Spirits of Avernus, hear

Nova sorte di pen' e di tormento,
Mirate crud' affetto
In sembiante pietoso:
La mia donna crudel più dell'inferno;
Perché una sola morte
Non può far sazia la sua ingorda voglia,
E la mia vita è quasi
Una perpetua morte,
Mi comanda ch'io viva,
Perché la vita mia
Di mille mort' il dì ricetta sia.

Of a new kind of pain and torment!
Behold cruel sentiment
In the guise of pity:
My lady, more cruel than hell,
Because one single death
Cannot satiate her avid desire,
(And my life is almost
A perpetual death)
Commands me to live,
So that my life shall be
A prescription for a thousand deaths a day.

MUSIC BY PALLAVICINO

Deh, dolce anima mia

Deh, dolce anima mia,
Non pianger più se m'ami e ti consola,
Ch'infinita è la schiera
Degl'infelici amanti.
Vive ben altri in pianti,
Sì come tu, mio core;
Ogni ferita ha seco il suo dolore,
Né se' tu solo a lagrimar d'amore.

Ah, my sweet soul,
Weep no longer if you love me, and console
yourself,
For infinite is the throng
Of unhappy lovers.
Many another lives in lamentation,
In like wise as you, my beloved;
Every wound carries with it its own pain,
Nor are you alone in shedding tears for love.

MUSIC BY WERT

Ah, dolente partita!

Ah, dolente partita!
Ah, fin della mia vita!
Da te parto e non moro?
E pur io provo
la pena della morte,
e sento nel partire
un vivace morire,
che dà vita al dolore
per far che muoia immortalmente il core.

Ah, sorrowful parting,
Ah, end of my life!
I part from you, and do not die?
And yet I sense
the pain of death,
and feel in leaving
a lively death,
that enlivens my sorrow
and makes my heart die eternally.

SALAMONE ROSSI: PSALM 118:21-24

Odecha ki anitani,
vat'hi li lishua.
Eben maasu habonim,
hayeta l'rosh pina.
Meet adonai hay'ta zot,
hi nifla'at b'eynenu.
Ze hayom asa adonai,
nagila v'nism'cha vo.

I thank you that you have answered me
and brought salvation to me.
The stone which the builders rejected
has become the cornerstone.
This is God's doing;
it is marvelous in our eyes.
This day God has made;
let us rejoice and delight in it.

THREE LAMENTATIONS: GIACHES DE WERT

Adesto dolori meo, o Deus,
nimium fatigor;
et cecidit in luctum cithara mea,
et cantatio mea in plorationem.

Be present in my affliction, O God,
I am exceedingly tormented;
and my lute has sunk into lamentation,
and my singing into weeping.

Matthew 2:18 (quoting Jeremiah 31:15)

Vox in Rama audita est,
Ploratus et ululatus multus:
Rachel plorans filios suos,
Et noluit consolari,
quia non sunt.

A voice was heard in Ramah,
Lamentation and great wailing:
Rachel lamenting her children,
And she would not be consoled,
for they are not.

Peccavi super numerum
arenae maris,
et multiplicata sunt peccata mea:
et non sum dignus videre
altitudinem caeli,
prae multitudine iniquitatis meae:
quoniam irritavi iram tuam,
et malum coram te feci.

I have sinned beyond the number
of the sands of the sea,
and my sins have multiplied:
and I am not worthy to view
the height of heaven,
for the multitude of my iniquity:
because I have provoked your wrath,
and done evil in your sight.

Quoniam iniquitatem meam ego cognosco,
et delictum meum

Because I know my iniquity,
and my transgression

contra me est semper,
tibi soli peccavi,
 quoniam irritavi iram tuam,
 et malum coram te feci.

is always against me,
I have sinned against you alone,
 because I have provoked your wrath,
 and done evil in your sight.

HOPE AND PRAISE: GIACHES DE WERT

O altitudo divitiarum
sapientiae, et scientiae Dei:
quam incomprehensibilia
sunt iudicia eius,
et investigabiles viae eius!

O the height of riches
are wisdom, and knowledge of God:
how incomprehensible
are his judgments,
and untraceable his ways!

Quis enim cognovit sensum Domini?
Aut quis consiliarius eius fuit?
Aut quis prior dedit illi,
et retribuetur ei?
Quoniam ex ipso, et per ipsum,
et in ipso sunt omnia:
ipsi gloria in saecula saeculorum.
Amen.

For who has known the mind of the Lord?
Or who has been his advisor?
Or who has first given to him,
and been repaid by him?
For from him, and through him,
and in him are all things:
glory to him for ages of ages.
Amen.

Psalm 30:7, 8, 2, 16 (Hebrew Psalm 31:6, 7, 1, 15)

Ego autem in Domino sperabo.
Exultabo, et laetabor
in tua misericordia,
quia respexisti humilitatem meam.

I, however, will hope in the Lord.
I will exult and rejoice
in your mercy,
for you have looked upon my lowliness.

In te, Domine, speravi;
Non confundar in aeternum;
In iustitia tua
libera me et eripe me.

In you, O Lord, I have hoped;
I shall never be confounded.
In your justice
free me and rescue me.

MIRACLES OF JESUS: GIACHES DE WERT

Antiphon for Lauds on the 4th Sunday after Epiphany: Matthew 8:23–26

After a day of healing and of casting out demons,

Jesus decides to take a boat to the other side to avoid the crowds around him. And. . .

Ascendente Jesu in naviculam,
secuti sunt eum discipuli ejus:
et ecce motus magnus factus est in mari,
ita ut navicula operiretur fluctibus,
ipse vero dormiebat.
Et accesserunt ad eum discipuli ejus,
et suscitaverunt eum, dicentes:

Domine, salva nos, perimus.
Et dicit eis Jesus:
Quid timidi estis, modicae fidei?
Tunc surgens imperavit ventis, et mari,
et facta est tranquillitas magna.

As Jesus climbed into the boat,
his disciples followed him,
and behold, a great storm arose in the sea,
so that the boat was swamped by the waves;
he in fact was asleep
And his disciples approached him,
and awakened him, saying:

Lord, save us, we perish!
And Jesus said to them:
Why are you afraid, you of little faith?
Then rising he commanded the wind and the sea,
and there became great tranquillity.

Matthew 15:21-28

Egressus Jesus secessit
in partes Týri et Sidonis.
Et ecce mulier Chanaanæ
a finibus illis egressa
clamavit, dicens ei:
Miserere mei, Domine fili David:
filia mea male a daemonio vexatur.
Qui non respondit ei verbum.
Et accedentes discipuli ejus
rogabant eum dicentes:
Dimitte eam: quia clamat post nos.
Ipse autem respondens ait:
Non sum missus nisi ad oves,
quæ perierunt domus Israel.
At illa venit, et adoravit eum,
dicens: Domine, adjuva me.
Qui respondens ait:

Jesus went away and withdrew
to the district of Tyre and Sidon.
And behold, a Canaanite woman
from that region came out
and cried to him,
“Have mercy on me, O Lord, Son of David;
my daughter is severely possessed by a demon.”
But he did not answer her a word.
And his disciples came
and begged him, saying,
“Send her away, for she is crying after us.”
He answered,
“I was sent only to the lost
sheep of the house of Israel.”
But she came and knelt before him,
saying, “Lord, help me.”
And he answered,

Non est bonum sumere panem
filiorum, et dare canibus.
At illa dixit: Etiam Domine:
nam et catelli edunt de micis
quae cadunt de
mensa dominorum suorum.
Tunc respondens Jesus, ait illi:
O mulier, magna est fides tua:
fiat tibi sicut vis.

“It is not good to take the bread
of the children and give it to the dogs.”
She said, “Yes, Lord,
yet even the puppies eat the crumbs
that fall from
their masters’ table.”
Then Jesus answered her,
“O woman, great is your faith!
Be it done for you as you desire.”

JOY AND GLORY: GIACHES DE WERT

Jeremiah 31:16, 10, 17, 13

Quiescat vox tua a ploratu,
et oculi tui a lachrimis.
Qui dispersit Israel
congregabit eum,
et custodiet sicut pastor gregem suum.

Let your voice rest from weeping,
and your eyes, from tears.
He who scattered Israel
will gather him together,
and guard like a shepherd his sheep.

Revertentur filii tui ad terminos suos.
Convertam luctum eorum in gaudium,
et consolabor eos,
et laetificabo a dolore suo.

Your children will return to their own borders.
I will convert their mourning into joy,
and console them,
and make joy from their grief.

O sacrum convivium, in quo Christus sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.
Alleluia

O sacred feast, in which Christ is received!
The memory of his passion is recalled.
the mind is filled with thanks,
and a pledge of future glory is given to us.
Alleluia

GIANGIACOMO GASTOLDI: DANZA DE' PASTORI A OTTO

“Cantiam lieti, cantiamo
Al suon di queste mormoranti linfe,”
Dicean quattro pastori,
“E ghirlande tessiam de' più bei fiori.”
Quattro amate da lor leggiadre ninfe,
“Deh sì,” disser, “cantate, e al vostro canto
Noi danzeremo intanto.”
“Sole non danzerete,”
I pastor replicaro,
Ed elle: “A noi fie caro
Ciò far che voi farete.”
“Tutti or dunque danziamo,
E i liquidi cristalli
Guidino col lor suono i nostri balli.”

“Let us sing happily
To the sound of these murmuring brooks,”
Said four shepherds,
“And weave garlands of fairest flowers.”
Four dainty beloved nymphs
Said, “Yes indeed, and to your singing
We shall dance in equal measure.”
“You shall not dance alone,”
The shepherds replied,
And they: “We shall be pleased
To do as you will.”
“Then shall we all dance,
And the crystalline waters, by their sound,
Shall guide our steps.”



Loggia, Palazzo de Te, Mantua

Madrigals on Texts from *Il Pastor Fido*

BATTISTA GUARINI (1538–1612) was born in Ferrara and had a varied career as poet, man of letters, diplomat and courtier. He spent many years in the employ of both Duke Alfonso II d'Este of Ferrara and Duke Vincenzo Gonzaga of Mantua.

As a litterateur, he is best remembered for a single dramatic work, the pastoral tragedy *Il Pastor Fido* (“The Faithful Shepherd”), written between 1580 and 1584 and first published in 1590. It was hugely popular in its own time, and remained in vogue throughout the 17th century, undergoing translation into several languages including English, and spawning a great variety of imitations and successors.

However, perhaps the most remarkable aspect of *Pastor Fido* was its popularity as a source of musical texts. It is safe to say that no other single literary work has had a greater impact in this respect. Indeed, some 500 musical settings of *Pastor Fido* texts are known to have been composed by 1650. Perhaps one-fifth of the lines in the play were set at one time or another, and some of the most favored excerpts were set upwards of 30 times. Some composers published entire collections of pieces with a *Pastor Fido* theme, for example Monte (*Musica sopra Il Pastor Fido*, 1602); Piccioni (*Il Pastor Fido musicale*, 1602); Mezzogorri (*Il Pastor Fido armonico*, 1617); Casentini (*La Cieca*, 1609); and Tomasi (*Il Corisca*, 1613).

Pastor Fido comprises five acts and nearly 50 scenes (the modern edition runs to 250 pages). The plot, convoluted and contrived, proceeds at a leisurely pace and is punctuated by extended digressions and long-winded soliloquies. To judge solely by its bulk, it might be difficult to discern wherein the evident enormous contemporary appeal of the work lay.

A part of the answer is that *Pastor Fido* is one of those works that captures and epitomizes the spirit of its age. Guarini's milieu, and his audience, comprised the hyper-refined, world-weary, sensual, cynical world of the late-16th-century North Italian courts. By contrast, the world of *Pastor Fido* is a throwback to a bucolic semi-mythical Arcadia, when the earth was young, innocent and unspoiled.

At the same time, Guarini's Arcadia is not Eden; rather, it bears a distinct imprint of the very milieu with which it is intended to contrast. It is a flawed and out-of-joint world, a land on which a curse has been laid down. Nor is it exempt from a number of human foibles, among them scorn, jealousy, hatred, lust and intrigue. Most significantly, it seethes with that most powerful and poignant of passions, namely unrequited love, while simultaneously affording ample scope for various star-crossed lovers to enmesh themselves in its toils. This creates a titillating, slightly voyeuristic flavor to *Pastor Fido* which must have contributed hugely to its contemporary popularity.



Battista Guarini, in an early engraving; the title page of *Il Pastor Fido* from an edition published in Venice in 1590

IL PASTOR FIDO

TRAGICOMEDIA PASTORALE

DI BATTISTA GVARINI,

Dedicata

AL SER.^{MO} D. CARLO EMANVELE

DVCA DI SAVOIA. &c.

Nelle Reali Nozze di S. A. con la Ser.^{MA} Infante

D. CATERINA D'AVSTRIA.

CON PRIVILEGI.



IN VENETIA, Presso Gio. Battista Bonfadino.
M D X C.

Not surprisingly, those same qualities that appealed so much to the *beau monde* of the North Italian courts were greeted with shock and outrage in other quarters. One contemporary critic opined—one wonders if he spoke from personal experience—that the language of *Pastor Fido* “would cause even the public prostitutes to blush,” while another claimed to have heard that two well-bred young women, upon reading the work, “had straightaway proceeded to set up a brothel in their home.” But the most celebrated aspect of the controversy is recounted by Guarini’s great-grandson. As he tells the (possibly apocryphal) tale, at the celebrations in Rome in 1605 for the installation of the new Pope, Paul V, Guarini (who was present as an official emissary) chanced to come face to face with Cardinal Roberto Bellarmino, a Jesuit and key Counter-Reformation figure, best remembered for his role in the condemnations of Galileo and Giordano Bruno. Confronting Guarini, Bellarmino reportedly declared that “. . . *Pastor Fido* is responsible for the depravity of countless women, and has done more harm to the Catholic Church than Luther, Calvin and the Protestant revolt.” Whereupon, according to the biographer, “Guarini replied with a sharp retort, the language of which is not fit to be quoted.”

From the jaded perspective of the 21st century, one might wonder what all the fuss was about. Clearly, however, some critics were disturbed by the degree of freedom accorded to the denizens of Arcadia—particularly the womenfolk—in choosing objects of their affection; in falling in and out of love; and in giving vent to, and acting on, their emotions and amorous impulses.

As regards performance, available evidence indicates that *Pastor Fido* was staged repeatedly, as a kind of multi-media event, notwithstanding the challenges presented by its size and complexity. Moreover, a number of performances took place at the court of Mantua, including one in November 1598, given in honor of the new Queen of Spain, Marguerite of Austria, recently married by proxy to Philip III and en route to her new residence in Madrid. That performance is known to have included music by Giangiaco­mo Gastoldi to accompany the game of Blind Man’s Buff (*Gioco della Cieca*) which forms part of Act III Scene ii, and which will be performed in this concert. Moreover, several other composers associated with the Mantuan court, including Giaches de Wert, Benedetto Pallavicino, Salomone Rossi and Monteverdi, published numerous settings of *Pastor Fido* texts at around the turn of the 17th century. Again, some of these will be heard tonight. Whether or not these madrigals were actually sung in the course of a performance, they are reflective of the profound influence that *Pastor Fido* exerted on musical taste and sensibility at the time.

MARTY MORELL

Salamone Rossi, Hebreo

SALAMONE ROSSI, HEBREO was an outstanding musician: a singer, violinist and composer at the Gonzaga court of Mantua from 1587 until 1628. His instrumental music was boldly innovative. His sonatas are among the first to provide for the development of an idiomatic and virtuoso violin technique.

Jews favored the ancient musical traditions, and new melodies of gentile origin were forbidden. Change was frowned upon; prayer tunes were kept in their original form; no harmonization was allowed. Yet Rossi's polyphonic a cappella music for the synagogue is stylistically conservative for its time but unique to the tradition.

Rossi is probably the first Jew to ever compose, present and publish polyphonic settings of the synagogue liturgy for voices. In the preface to the publication of his synagogue music, Rossi acknowledged the spiritual inspiration for his art:

From the time that the Lord God first opened my ears and granted me the power to understand and to teach the science of music, I have used this wisdom to compose many songs. Out of the many ideas within me, my soul has delighted to take the choicest of all as an offering of the voice wherewith to give thanks to Him who rides upon the Heavens with a sound of gladsome thanksgiving; for we have been given voices so that we may honor the Lord, each with the blessings of talent that we were given to enjoy.

The Lord has been my strength and He has put new songs into my mouth. Inspired, I wove these into an arrangement of sweet sounds, and I designated them for items of rejoicing on the holy festivals. I did not restrain my lips, but ever increased my striving to enhance the Psalms of David, King of Israel, until I set many of them and shaped them into proper harmonic form, so that they would have greater stature for discriminating ears.

Since it was the Lord who granted me the artistic spirit to recognize beauty, it is to Him that I have raised my voice in service. I felt that it would be proper to benefit the congregation by publishing a selection of my motets, which I composed not for my own glory, but for the glory of my Father in Heaven, who created this soul within me. Therefore I will give thanks to Him evermore.

—“The Choral Music of Salamone Rossi” by Joshua R. Jacobson,
The Choral Review (4/1988)

RESEARCH BY DORRIE ROSEN

Giaches de Wert

GIACHES DE WERT, brought to the Naples area from Flanders as a child singer, found his calling among the d'Este in Ferrara and various branches of the Gonzaga family in the Mantua orbit. He was already a composer of stature when he entered the service of Guglielmo Gonzaga, Duke of Mantua, acting both as *maestro di cappella* at the ducal chapel and *maestro di camera* in charge of the musical establishment of the ducal court. The Mantuan court under Guglielmo and his son Vincenzo was renowned as a center of cultural and artistic activity. Both dukes were notable patrons of the arts, and Guglielmo himself was an accomplished poet and composer. The court became home to a number of talented artists, architects, men of letters and musicians, the last group eventually including Benedetto Pallavicino, Giangiacomo Gastoldi and Claudio Monteverdi. Wert was an important influence on Monteverdi, as the younger composer himself acknowledged, and indeed on the later development of baroque music.

Patrons honored Wert by sponsoring the publication of 12 volumes of his madrigals, and he was widely known for the literary elegance and emotional depth of his music. Those with the privilege of visiting Palazzo Te and the Ducal Palace and ducal chapel of Santa Barbara in Mantua experienced the mannerism and eroticism of Giulio Romano contrasted with the realism of Mantegna and restraint of the architect Giovanni Battista Bertani. This seems reflected in the Chapel and indeed incited our interest in presenting these contrasting Renaissance themes. Marty Morell's *Pastor Fido* notes clearly delineate the times and tensions.

At the same time the Counter-Reformation informed Wert's Cappella work. Santa Barbara was "progressive" in liturgy, reflecting Ercole Cardinal Gonzaga's Tridentine influences. Wert's 127 unpublished hymns and simple liturgical works reflected the influence of his contemporary and similarly displaced Flemish composer, Jacobus de Kerle.

Tonight we honor Wert's mastery of creating dramatic devotional and narrative motets (published in 1566 and 1581) especially for the classically spare ducal chapel of Santa Barbara, designed by Bertani, where Wert served the Gonzaga from 1565 to 1596.

Among these we include an "aural trompe-l'oeil" of crashing waves ("Ascendente"), word painting ("O Altitudo. . ."), chromatics in the service of narrative ("Vox in Rama") with almost visual, visceral descriptions, and which foreshadow the baroque—a great legacy.

SIG ROSEN, ET AL.

Conductor's Notes

I WOULD LIKE to commend the members of the RenChorNY Cappella for their hard work in preparing this concert. They had only six weeks in which to learn this program and I know their dedication will be self-evident.

While my training in France in the music of the Renaissance included both the vast literature of the French chanson and, in the domain of sacred music, the Franco-Flemish school, I was not familiar with the music of Wert prior to the preparation of today's concert. Discovering and studying this beautiful music has proved to be a most rewarding experience.

The mastering of counterpoint is fantastic. But the translation into music of the sacred texts he uses is, in my opinion, yet more interesting. Like most composers of vocal music, Wert tries to musically translate the meaning of some words ("Ascendente," "O Altitudo") with upwards intervals, using high notes for "altitudinem," conveying suffering through chromatism ("Adesto dolori," "Rachel plorans"), and expressing wrath in strong interjections coming from all parts (*Peccavi super numerum's* "Quoniam irritavi iram tuam"). He also entices us into playing with the word "ululatus" (*Vox in Rama*), and to experience some kind of sea-sickness with his musical translation of "the boat was swamped by the waves" / "navicula operiretur fluctibus" (*Ascendente Jesu*).

I would venture to say that this music sometimes has a pre-oratorio feel, as in *Egressus Jesus*. What else could define the setting into music of a story that tells of the encounter between Jesus and several other characters, as told by a (supposed) collective narrator, with sentences like "[she] cried to him. . .," "saying. . .," and "he answered. . ."? Christ's words, we think, should be specifically emphasized; hence our choosing to *rallentando* before each of his/His injunctions. We also tried to find the appropriate dynamics, such as a *pianissimo* for the word "humilitatem" in *Ego autem in Domino sperabo*.

In Wert's time, composers would not specify agogic instructions. I hope I haven't gone too far in trying to interpret his ideas. We enjoyed developing our own approach—and we hope you will too.

CLAUDE LÉVY

A special thanks to John Hetland for allowing us to use his music, and for accepting the edits I proposed for my own approach of this repertoire.

Organist's Notes

Costanzo Antegnati (1549–1624)

Tre Ricercari per Organo, Ricercare 3 del Decimo Tono and Ricercare 1

These two *ricercari* are quite beautiful. Both begin very simply with a solemn, faithful character. Antegnati's skillful canonic and imitative writing allows for great musical/interpretive possibilities at the organ. Though the thematic material of these two *ricercari* are very similar, both blossom in very different, unique ways. In addition, the A Major chord at the end of the third *ricercare* acts as almost a dominant chord to move seamlessly into the D which begins the first *ricercare*.

These solemn, stately *ricercari* by Antegnati allow the listener to experience a profundity that only the organ can express. For centuries, the organ was one of the most intricate machines to be created, and its sound was among the most powerful on earth. In these pieces, Antegnati seems more interested in showcasing the complexity and depth of the organ than his virtuosity or compositional ability. His use of calm, slowly developing motifs creates a contemplative mood that allows one to absorb the purr of the organ. The prominence of vocal and choral music at the time is evident in the composer's writing. Though these pieces are intended for the organ, the four-part harmony with independent, imitative lines resembles a choral score. These two *ricercari* by Antegnati shed light on the elegant sound world being employed by the composers of the time, and they echo the high regard for the power of the organ.

DANIEL FICARRI

Italian organist, composer and organ builder; member of a famous family of organ builders. He was organist of Brescia cathedral from 1584 to 1619, and published volumes of Masses and psalms for double choir, motets and madrigals; also a volume of organ ricercars (1608) containing an introduction entitled *L'arte organica*, which discusses registration and lists the organs his family had built.

—Chris Whent, “Here of a Sunday Morning,” on WBAI

Concert Biographies

Il Pastor Fido Singers

MARTY MORELL is a musicologist and singer with a long-standing interest in the Italian madrigal and its literary and social context. He has conducted extensive research in Italian archives and libraries; written articles on Andrea and Giovanni Gabrieli and their contemporaries; acted as Consulting Editor for the *Quatercentenary Edition of the Sacred Music of Giovanni Croce*, and published a study of the extensive collection of Italian secular and sacred music that was amassed by Georg Knoff (ca. 1550–1605), a patrician of Danzig (now Gdansk, Poland). He directs the one-to-a-part vocal ensemble *Amici Musicali*. He also maintains a Web site, www.italianmadrigal.com, which currently offers around 500 free, downloadable transcriptions of Italian madrigals, along with MIDI files, translations and background material.

LOUIS CALVANO has sung with some of New York's finest vocal ensembles, including the St. Thomas Fifth Avenue Choir of Men and Boys, plus the Choirs of St. Ignatius of Antioch, Grace Church, Church of the Transfiguration, and Polyhymnia.

SANDY HOROWITZ, a longtime member of the Italian madrigal vocal ensemble *Amici Musicali*, has studied Renaissance and Baroque performance practice in both the U.S. and Italy. She is also a graduate of the cantorial program at the Academy for Jewish Religion and is currently the Cantor at Congregation Adas Emuno in Leonia, New Jersey.

VIRGINIA KAYCOFF, an East Village denizen and native Manhattanite, loves working on Italian madrigals in the group *Amici Musicali*. She has sung and/or played viola da gamba and other early instruments in many other ensembles, including the Renaissance Street Singers, Canticum Novum, Amuse, Music Divine, the Bloom Consort, the New York Continuo Collective, Polyhymnia, Angelica, I Giuliari di Piazza, and the trio Choraulos, of which she is a founding member. She is currently studying voice with Michele Kennedy.

WILLIAM LYON LEE has a B.A. in Music from UCLA and an M.A. in Music from Hunter College. He has studied and performed, with Gregg Smith and Roger Wagner, in choral music concerts around the world. He has also sung with the John Biggs Consort, the Folger Consort, and Ensemble for Early Music. William currently teaches voice in New York City.

CLAUDE LÉVY, in addition to singing with *Il Pastor Fido* Singers, will direct both the *Il Pastor Fido* Singers and RenChorNY Cappella in the Gastoldi “Danze De’ Pastori Otto.” Mr. Lévy will also direct *i Correnti*. Please refer to Mr. Lévy’s biography under Instrumentalists.

LEONORE MAX is a mezzo-soprano who has, since teenagehood, preferred Bach and before, and Debussy and after, to the roughly two centuries in between. She loves to sing Early Music and (in no particular order) women’s Balkan folk songs, art songs from Europe and America, music for church and synagogue, and the songs she made up for her children.

DEBORAH MALAMUD learned to sight-sing 40 years ago with the “Friday Nighters,” and has been singing early music ever since. Her main musical home is the New York Continuo Collective, which lured her out of the comfort zone of ensemble singing into the solo opera and song repertoire of the 17th century. Her heart belongs to Monteverdi. When not singing, she tries to do right by her day gig as a law professor at New York University.

JANET STEELE, soprano, was an original member of the Center for New Music at the University of Iowa, and a founding member of Western Wind Vocal Ensemble. She has sung music ranging from medieval to modern, and a good deal of what’s in between. She now sings and maintains a private vocal studio in New York City. Current projects include recording songs of Jan Meyerowitz. Monteverdi is one of her all-time favorite composers.

ELIZABETH THORNE, mezzo soprano, has performed early music, oratorio, sacred music and jazz standards throughout her native New York area and beyond. Solo appearances at Hudson View Gardens include open sings of Handel’s *Messiah* and Bach’s *Magnificat*, concerts of the New York Festival Singers (including Aaron Jay Kernis’ *Dorma Ador*), and the role of Speranza in Monteverdi’s opera *Orfeo*.

Instrumentalists

CLAUDE LÉVY directs *i Correnti*. A retired “agrégé” music teacher, Mr. Lévy founded La Cantarela chorus in his hometown of Béziers, France. He conducted repertoire ranging from the Renaissance chanson to 21st century premieres, including major oratorio works like Mozart’s *Requiem*, Beethoven’s *Mass in C* and Rossini’s *Stabat Mater*. Since moving to New York, he has been a member of several choirs, as both singer and/or assistant conductor, from the Canby Singers to Essential Voices USA. He is currently a member of The Cecilia Chorus of New York and the Renaissance Street Singers, and was recently appointed Group Leader in

the Mostly Mozart Festival 50th anniversary world premiere of “the public domain.” Initially trained as a pianist by a former student of Alfred Cortot, Mr. Lévy enjoys playing in recorder ensembles, and was a member of last year’s RenChorNY production of Monteverdi’s *Orfeo*.

ALEXANDRA DUNBAR is the harpsichordist for the Gastoldi “Danza De’ Pastori a Otto.” Alexandra holds degrees from The Juilliard School, Manhattan School of Music, and Interlochen Arts Academy. She has been a Teaching Assistant and Music Teaching Fellow at Juilliard. In addition to teaching, Ms. Dunbar is also an avid performer and she has collaborated with The Juilliard Chamber Orchestra, The New Juliliard Ensemble, and The New York Philharmonic. She is harpsichordist in the Chamber Orchestra of New York, The ART Symphony Orchestra, Les Claires Duo, and Ensemble Pantomine.

DANIEL FICARRI will play two organ works by Constanzo Antegnati in the November 12th concert. He has been praised as a rising musician. Daniel has been studying at The Juilliard School with Paul Jacobs. In addition to playing solo recitals in the Northeast, Mr. Ficarrì is the organ scholar at St. Paul’s and founded Sacred Sounds at St. Paul’s, a concert series at The Church of St. Paul the Apostle in Manhattan. An avid composer, arranger and transcriber, Daniel has received commissions to compose works for the Pittsburgh Symphony Orchestra.

VIRGINIA KAYCOFF: please refer to her biography in *Il Pastor Fido* Singers.

MARK SLOBIN is the Winslow-Kaplan Professor of Music at Wesleyan University and the author or editor of many books, on Afghanistan and Central Asia, eastern European Jewish music, film music, and ethnomusicology theory, two of which have received the ASCAP-Deems Taylor Award: *Fiddler on the Move: Exploring the Klezmer World* and *Tenement Songs: Popular Music of the Jewish Immigrants*. He has been President of the Society for Ethnomusicology and the Society for Asian Music. Currently he is writing on music in his hometown, Detroit, in the 1940s–60s.

WENDY STEINER, a professor emerita of English at the University of Pennsylvania, writes about literature and visual art and is the librettist and producer of two operas.

JEFF THOMAS plays recorder in Danza. He was a professional stress management trainer/massage therapist and has treated ears in recorder ensembles since 1975. He sings bass and has been in Cappella Oratoriana, Cedddorian, Canby, and is now in the Renaissance Street Singers.

RenChorNY Cappella

Soprano

BROOKE LIEBERMAN COLLINS, ANDREA CORTES-COMERER, DAPHNEY GRIER,
CRICKET GIESE PARKER, CAROLYN WOLZ

Alto

VIRGINIA KAYCOFF, JOANNA MIELESZKO, DORRIE ROSEN, JANET STEELE,
ALICE STOCK, BILL WOLZ

Tenor

SHERWIN CHAO, ALEX GUERRERO, EZRA HALLECK

Bass

MARTIN DONACH, TOM FRENKEL, PAUL GEIDEL, AL GRIER,
JOHN HETLAND, SIG ROSEN

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Acknowledgements

We are happy to thank all the singers and instrumentalists elsewhere listed, and invite all to read the bios of those shared.

The association with Marty Morell began over a decade ago with our first *Orfeo*, and his expertise, organization, program notes, suggestions and artistic direction continued to inspire and inform the “Pastor Fido” segment. His Italian Madrigal editions and ensemble rehearsing are central.

Ensemble singer Louis Calvano provided essential rehearsal space, as did Hudson View Gardens, Diana Morales and Chris Whittaker at Ft. Washington Collegiate Church. We thank Chris for recording arrangements at the church.

We are grateful for the generosity of the Harold Brown family and of the many alumni and friends of the Renaissance Chorus who contribute to the resources of the Renaissance Chorus Association, as does our “inner circle” of musicological, editorial, and friendly supporters.

Claude Lévy, Artistic Director of the RenChorNY Cappella and instrumental ensemble, singer and veteran of our *Orfeo*, took command, and his vision clarifies Wert’s.

John Hetland, Conductor/editor of (400+) Renaissance Street Singer editions (www.Streetsingers.org), is our musicological/editorial guide, and organization voice of reason.

Dorrie Rosen accomplished the editing and coordinating of the composer notes, performer listings and biographies, and was liaison with our graphic designer, Marilan Lund.

Marilan designed and oversaw production of this concert booklet as well as the 2009 Harold Brown Centennial Program.

A special shout-out to these other *Orfeo* veterans with academic and professional recording careers with groups such as Western Wind: Janet Steele, Bill Lee—we couldn’t do it without you. Virginia Kaycoff gets a special triple duty award! Elizabeth Thorne (our *Orfeo* Esperanza) continues to spread hope!

Robert DiIorio—in the midst of our computer and printer crash—helped rescue some measure of functionality.

Bonnie Walker, photography

Aileen Hengeveld, poster design

Alec Spencer, LLC, budget

Sigmund Rosen, project coordinator and producer

Ultimately, behind these great composers, we honor the spirit of the Gonzagas and their kind, who in the midst of strife and plague attempted to envisage an ideal world.