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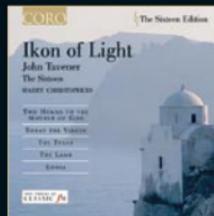
The Symphony of Harmony and Invention

"It's simply an outstanding disc from start to finish."

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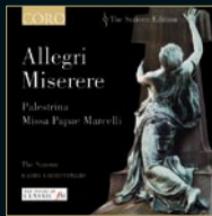


*"As time goes by,
I find Harry Christophers'
music-making more
and more captivating"*

BBC RADIO 3, CD REVIEW

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*"Christophers draws
brilliant performances
from his singers,
both technically
assured and vividly
impassioned."*

THE GUARDIAN

CORO

§ The Sixteen Edition

Delirio Amoroso

G. F. Handel

Italian Secular Cantatas

Ann Murray

The Symphony Of Harmony And Invention

HARRY CHRISTOPHERS



It is not every day that one gets the opportunity to record a disc with a diva, especially a diva in the form of Ann Murray. Now I hasten to add Ann is no "handbags at dawn" diva. I use the word in its correct sense: a great or famous singer, from the Latin meaning "goddess". Ann is quite simply all of those. Some of you might have had the good fortune to see her in the title role of two of Handel's greatest operas, Nicholas Hytner's original production of *Xerxes* and David Alden's *Ariodante* at English National Opera; if you were fortunate enough, then you will already know what an incredible artist and Handelian she is.

The three cantatas chosen for this disc are all to do with classical love, that eternal theme so adored by composers of the baroque; the absence, departure and finally the death of a lover. Handel's music, as you would expect, is delightful from beginning to end. However, if the text does not live, the music does not either. It was the attention to the written word that made the recording sessions such a thrill. Ann was alert to every nuance that exuded from the orchestra and, likewise, we responded to all Ann's inflections and range of colour she uses to exemplify differing emotions. One could almost say that this was a marriage of harmony and invention. What was also quite extraordinary was her stamina; she would have sung for the whole day non-stop, if we had let her!

Harry
Christman,

Handel's Italian Cantatas

The period of four years which Handel spent in Italy, from mid-1706 to mid-1710, was of major importance to his development as a composer. In his native town of Halle he had acquired from his teacher Friedrich Wilhelm Zachow the thorough technical grounding expected in a German church musician, and in composing and playing for the opera house in Hamburg between 1704 and 1706 he had gained some knowledge, albeit at second hand, of the French and Italian styles in dramatic music. The experience of Italy itself was however essential to a composer drawn to opera. There Handel could gain fluency in the language, he could work with virtuoso singers and instrumentalists, and he could absorb into his own compositions the colour and flair of the latest work of such composers as Alessandro Scarlatti and Francesco Gasparini. Handel's skills both as a composer and a keyboard player immediately drew the attention of the great Italian patrons of music, especially in Rome, where public performances of operas were banned and their place was taken by other vocal works, including oratorios, serenatas and cantatas performed privately in the palaces of the nobility. The term 'cantata' itself covered a wide range of works, from the most common type written for a single voice and continuo, to pieces requiring several singers with full orchestral accompaniment. Handel wrote over a hundred cantatas for various patrons, covering the full range of styles, gaining the experience he needed and producing a stream of wonderful music to which he often returned in later years when seeking ideas for new compositions.

One of Handel's first patrons in Rome was Cardinal Benedetto Pamphili (1653-1730), who was also something of a poet. He provided the text of Handel's first oratorio, *Il trionfo del Tempo e del Disinganno*, and also that of the cantata *Delirio amoroso* (HWV 99). Both works were performed at one of Pamphili's residences in the early months of 1707 (a copyist's bill for the cantata is dated 14 February). Pamphili also wrote the text of a much shorter cantata in which he compares Handel to the mythical musician Orpheus, a form of flattery for which Handel did not have a high regard. Many years later he told his friend Charles Jennens that Pamphili was 'an old Fool'. Jennens asked: 'Why Fool? because he wrote an Oratorio? perhaps you will call *me* Fool for the same reason?' 'So I would', replied Handel, 'if you flatter'd me as he did'.

Nevertheless Pamphili's text for *Delirio amoroso* ('Love's delirium') is more imaginative than most cantata texts, and inspired Handel to create some expansive and delightful music. The cantata may have been presented with a simple form of staging, as is suggested by the unusual feature of dance movements for the instruments alone, [24] and [27]. The first and last recitatives [17] and [26], are narrations, setting and closing the scene. In between the singer impersonates the lover Chloris mourning the death of her beloved Thyrasis. Apparently he never responded to her love, so in her 'delirium' she imagines that he is being punished in hell for his cruelty. She resolves to enter the underworld herself and bring him back to life - but even in death he continues to reject her. At first she is angry, but then she decides in an act of

compassion to move him from the fiery part of Hades to the Elysian Fields.

The cantata begins with an orchestral *Introduzione* in *da capo* form [16], the lively opening section with solo oboe being repeated after a short Largo for strings alone. Chloris's first aria [17], with its extensive part for solo violin, is one of the most elaborate that Handel ever wrote, and he made good use of it in other works. It became the closing aria of Act 1 of his opera *Rodrigo*, produced in Florence in the autumn of 1707, and a more substantially revised version also appeared in the first version of *Radamisto*, produced in London in April 1720. The second aria, *Per te lasciai* [20], begins as a wistful minuet, but immediately broadens into a dialogue between the voice and a solo cello; in the more dramatic middle section, Chloris' pleas to Thyrsis are answered only by eloquent moments of silence. Yet another solo instrument, a recorder, appears in the next aria [2], from which Handel later took ideas for *Hush, ye pretty warbling choir in Acis and Galatea* and for his violin sonata in D major. The orchestral *Entrée* [24] is one of the earliest known examples of Handel's borrowing from other composers: the opening bars come directly from Reinhard Keiser's opera *Claudius*, produced in Hamburg in 1703, where they also begin an *Entrée* of *Spirits in the Elysian Fields*; the rest of the movement comes from an earlier *Entrée* of Handel's own, in Act 3 of *Almira*, his first opera for Hamburg.

After a short spell with Pamphili, Handel moved on to his most important Roman patron, the Marchese Maria Ruspoli. *Armida abbandonata* (HWV 105) [9] - [15] was one of the first cantatas which Handel wrote for Ruspoli and was probably first sung by the soprano Margherita Durastanti, who later worked with Handel in Venice and London. A copyist's bill dated 30 June 1707 survives in the Ruspoli archives. The anonymous text is based loosely on Canto 16 of Tasso's epic poem *Gerusalemme liberata*, which tells how the knight Rinaldo escapes the seduction of the sorceress Armida and sails away from her enchanted island. Armida's love for Rinaldo is genuine, however, and she experiences real anguish at his departure. The cantata opens with a short narration set as a remarkable accompanied recitative, the bass line being suppressed and violin arpeggios alone indicating Armida's desperate pursuit of Rinaldo. The singer then represents the abandoned Armida, her emotions passing from despair to anger, and finally to a forlorn hope that she may be able to forget her lost lover. *Clori, mia bella Clori* (HWV 92) is not specifically mentioned in the Ruspoli accounts, and though it has the same scoring as *Armida abbandonata* - just violins and continuo - it may have been written a little earlier in 1707, perhaps for Pamphili. It is fairly typical of the simpler kind of cantata, the singer representing a young man reflecting on the absence (or possibly the permanent loss) of his lover Chloris. His changes of mood are expressed in four arias, of which the third (*Mie pupille*) [6] is perhaps the most beautiful, drooping figures in the violins being answered by descending phrases in the bass. This aria was later used by Handel as the basis of a solo in the Chandos anthem *The Lord is my light*, and the first aria (*Chiari lumi*) [2] was re-worked as *Di Sion nell'alta sede* in *Rinaldo*.

ANTHONY HICKS

THE SYMPHONY OF HARMONY AND INVENTION

VIOLIN I

Walter Reiter (leader)

Helen Orsler

James Ellis

Claire Sansom

VIOLIN II

Theresa Caudle

Stefanie Heichelheim

Ilana Cravitz

VIOLA

David Brooker

Katie Heller

CELLO

Jennifer Ward-Clarke

Helen Verney

BASS

Peter Buckoke

FLUTE

Rachel Beckett

OBOE

Anthony Robson

BASSOON

Sally Jackson

HARPSICORD

Alastair Ross

THEORBO

Elizabeth Kenny

CLORI, MIA BELLA CLORI

[1] Recitative <i>Clori, mia bella Clori</i>	0.51	[14] Recitative <i>Ma che parlo, che dico?</i>	0.59
[2] Aria <i>Chiari lumi</i>	3.51	[15] Siciliana <i>In tanti affanni miei</i>	4.15
[3] Recitative <i>Temo ma pure io spero</i>	0.36	DELIRIO AMOROSO	
[4] Aria <i>Ne'gigli e nelle rose</i>	2.27	[16] Introduction	4.55
[5] Recitative <i>Non è però che non molesta</i>	0.29	[17] Recitative <i>Da quel giorno fatale</i>	0.57
[6] Aria <i>Mie pupille</i>	3.43	[18] Aria <i>Un pensiero voli in ciel</i>	9.22
[7] Recitative <i>Tu, nobil alma</i>	0.30	[19] Recitative <i>Ma fermati, pensier</i>	1.00
[8] Aria <i>Di gelosia il timore</i>	2.22	[20] Aria <i>Per te lasciai la luce</i>	6.42
ARMIDA ABBANDONATA		[21] Recitative <i>Non ti bastava, ingrato</i>	0.47
[9] Recitative <i>Dietro l'orme fugaci</i>	1.01	[22] Aria <i>Lascia omai le brune vele</i>	5.47
[10] Aria <i>Ah, crudele, e pur ten vai</i>	5.05	[23] Recitative <i>Ma siamo giunti in Lete</i>	0.21
[11] Recitative <i>Per te mi struggo, infido</i>	0.23	[24] Entrée	2.11
[12] Accompanied Recitative <i>O voi, dell'incostante</i>	0.57	[25] Minuet <i>In queste amene</i>	2.32
[13] Aria <i>Venti, fermate, sì,</i>	2.46	[26] Recitative <i>Sì, disse Clori</i>	0.20
		[27] Minuet	0.52
		Total Timing	66.32

CLORI, MIA BELLA CLORI

1 Recitative

Clori, mia bella Clori,
*lungi da te, che sei dolce
d'ogni mio ben cagione amata,
quest'alma sventurata,
come viver potrà?
Se sol da quelle
luci del volto tuo,
serene e belle,
prende il misero cor
grato alimento,
come lungi starò,
senza che mia morte il mio tormento?*

2 Aria

Chiari lumi, *voi che siete
il mio fato, rispondete,
senza voi viver potrò?
Voi ch'il duol mio non gradite,
già pietosi un sì mi dite,
ma il mio cor teme di no.
Chiari lumi...*

Chloris, my lovely Chloris,
far from you, you who are the sweet
beloved cause of all my happiness,
how can this hapless soul
of mine live?
If only from those eyes
lighting up your face,
serene and beautiful,
my wretched heart
takes welcome sustenance,
how can I remain far from you
without dying of my torment?

Bright eyes, you who are
my destiny, reply,
without you can I live?
You, who do not like my suffering,
now compassionately tell me 'Yes',
but my heart fears you mean 'No'.
Bright eyes...

3 Recitative

Temo ma pure io spero,
*bella, di non morir,
che quello stesso pensier che mi tormenta,
mi dice ancor: se il bel sembiante impresso
porti della tua Clori
in mezzo al petto,
l'alta virtù del tuo costante affetto,
ovunque il piè s'aggiri,
farà che quella in ogni oggetto miri.*

4 Aria

Ne'gigli e nelle rose,
*cara, le tue vezzose
sembianze io mirerò.
Nel sole e nelle stelle,
delle tue luci belle,
l'imago adorerò.
Ne'gigli e nelle rose...*

5 Recitative

Non è però che non molesta e grave
*lontananza sì dura, abbia l'alma a soffrire,
che quel piacer soave,
di cui parte si perde,
perdere non si può senza martire.*

I fear, yet I hope,
my lovely, not to die,
for that same thought which tortures me,
still tells me: if you hold your Chloris'
lovely appearance imprinted
within your heart,
the noble virtue of your undying love,
wherever you direct your steps,
will make you see her in every object.

In the lilies and in the roses,
my dear, I shall see
your beautiful charms.
In the sunshine and in the stars,
I shall adore
the reflection of your lovely eyes.
In the lilies and in the roses...

It is not however that my soul does not
have to suffer at such harsh, painful,
severe separation, for that sweet pleasure
which I partly lose,
cannot be lost without agony.

6 Aria

*Mie pupille,
se tranquille
foste un giorno,
or v'invito a lacrimar.
Nè sarete
mai più liete
se non torno
Clori vaga a rimirar.
Mie pupille...*

7 Recitative

*Tu, nobil alma, intanto,
se hai pietà del mio pianto,
figlio insieme d'amore e gelosia,
quella parte che mia è nel tuo sen,
poichè tuo servo io fui,
serba tutta per me, niegala altrui.*

8 Aria

*Di gelosia il timore
dice all'amante core,
che non sarai fedel,
Ond'io, tra gelo e foco,
mi struggo a poco a poco
per mio destin crudel.
Di gelosia il timore...*

My eyes,
if you were tranquil
one day,
now I invite you to weep.
And you will
never more be happy
unless I return
to see my lovely Chloris again.
My eyes...

You, noble soul, meanwhile,
if you feel pity for my tears,
the result both of love and jealousy,
that part which is mine in your heart,
since I was your slave,
keep it all for me, deny it to others.

Fear of jealousy
tells my lover's heart
that you will not be faithful,
So that I, between frost and fire,
pine away gradually
through my cruel destiny.
Fear of jealousy...

ARMIDA ABBANDONATA

9 Recitative

*Dietro l'orme fugaci del guerrier,
che gran tempo in lascivo soggiorno
ascoso avea,
Armida abbandonata
il piè movea;
e poi che vide al fine
che l'oro del suo crine,
i vezzi, i sguardi, i preghi
non han forza che leghi
il fuggitivo amante,
fermò le stanche piante,
e affissa sopra un scoglio,
calma di rio cordoglio,
a quel leggiere abete,
che il suo ben rapia,
le luci affisse,
piangendo e sospirando
così disse:*

10 Aria

*Ah, crudele, e pur ten vai
e mi lasci in preda al duolo, e pur sai
che sei tu solo il diletto del mio cor.
Come, ingrato, e come puoi
involare a questo sen, il seren de' lumi tuoi,
se per te son tutta ardor?
Ah, crudele...*

In pursuit of the fleeing warrior
with whom she had long dallied
lustfully in secret,
abandoned Armida
set forth;
and when she finally saw
that her golden hair,
her charms, glances, her prayers
had no power to bind
her fugitive lover,
she rested her weary limbs,
and, motionless on a rocky cliff,
with the calm of bitter grief,
gazed at that light craft
which was taking Rinaldo away
from her
and weeping and sighing
said:

Ah, cruel one, so you go away
and leave me grief-stricken, and yet you know
that you alone are the delight of my heart.
How, ungrateful man, how can you steal
from my heart the calm peace of your eyes,
if all my love is for you?
Ah, cruel one...

11 Recitative

*Per te mi struggo, infido,
per te languisco, ingrato;
ah, pur lo sai
che sol da tuoi bei rai
per te piagato
ho il seno,
e pur tu m'abbandoni,
infido amante:*

12 Accompanied Recitative

*O voi, dell'incostante
e procelloso mare,
orridi mostri,
dai più profondi chiostri,
a vendicarmi uscite,
e contro quel crudel incrudelitate,
sì, sì, sì, sia vostro vanto
e del vostro rigore
un mostro lacerar
di voi maggiore.
Onde, venti, che fate,
che voi nol sommergete?
Ah, no, fermate!*

13 Aria

*Venti, fermate, sì,
nol sommergete, no;
è ver che mi tradì,*

For you I pine away, faithless one,
for you I languish, you ingrate;
ah, yet you know
that only by your lovely eyes
because of you my heart
is broken,
and yet you desert me,
faithless lover:

O you, horrible monsters
of the restless, stormy sea,
come forth
from the most hidden depths
to avenge me,
and against that cruel man grow crueller,
yes, yes, yes, let it be your boast
to tear to pieces
a monster capable
of greater harshness than yours.
Waves, winds, what are you doing
that you do not engulf him?
Ah no, stay!

Winds, cease, yes,
do not engulf him;
it is true that he betrayed me,

*ma pur, l'adoro.
Onde crudeli, no,
non l'uccidete,
è ver che mi sprezzò,
ma è il mio tesoro.
Venti, fermate...*

14 Recitative

*Ma che parlo, che dico?
Ah, ch'io vaneggio;
e come amar potrei un traditore,
infelice mio core?
Rispondi, o Dio, rispondi.
Ah, che tu ti confondi,
dubbioso e palpitante
vorresti non amare e vivi amante.
Spezza quel laccio indegno
che tiene avvinto ancor gli affetti tuoi.
Che fai, misero cor?
Ah, tu non puoi!*

15 Siciliana

*In tanti affanni miei
assistimi almen tu,
Nume d'amore!
E se pietoso sei,
fa ch'io non ami più
quel traditore.
In tanti affanni miei...*

but still, I adore him.
So that, cruel ones, no,
do not slay him,
it is true that he scorned me,
but he is my treasured darling.
Winds, cease...

But what am I saying?
Ah, I am raving;
and how could I love a traitor,
my unhappy heart?
Reply, oh God, reply.
Ah, you are confused,
doubtful and trembling
you would like not to love, yet you love.
Break that shameful bond
which still captures your affections.
What are you doing, wretched heart?
Ah, you cannot break loose.

In my grievous distress
you at least help me,
God of love!
And if you have any pity for me,
see that I no longer love
that traitor.
In my grievous distress...

DELIRIO AMOROSO

16 Introduction

17 Recitative

*Da quel giorno fatale
che tolse morte
il crudo Tirsi a Clori
ella per duolo immenso,
sciolto il crin, torvo il guardo,
incerto il piede, par ch'abbia
in sè due volontà, due cori:
e del chiaro intelletto,
per gran fiamma d'amor turbato il raggio,
ora s'adorna, ora del crin negletto
fa dispettoso oltraggio,
e varia nel pensier, ma sempre bella,
agitata così, seco favella.*

18 Aria

*Un pensiero voli in ciel,
se in cielo è quella
alma bella
che la pace m'involò.
Se in averno è condannato
per avermi disprezzato,
io dal regno delle pene
mio bene rapirò.
Un pensiero...*

From that fatal day
when Death took
cruel Thyrsis from Chloris,
she, in deepest grief,
her hair flying loose, grim-faced,
unsteady on her feet, seems to have
two wills, two hearts within her;
and with the ray of clear thinking
dimmed by the great flame of love,
she first decks herself, then makes
a dire tangle of her dishevelled hair,
and wanders in her mind, but ever fair
so agitatedly speaks to herself.

Let a thought soar into the sky,
if in Heaven is that
fair soul
which robbed me of my peace.
But if he is condemned to Hell
because he scorned me,
I from the realm of punishment
my beloved shall rescue.
Let a thought soar into the sky...

19 Recitative

*Ma fermati, pensier, pur troppe è vero che fra
l'ombre d'averno è condannato per giusta pena,
e per crudel mio fato.
Sì, sì, rapida io scendo
a rapir il mio bene dell'arso Dite
alla infocate arene. Ma, che veggio?
Rimira il mio sembante
dispettosa poi fugge un'ombra errante.
Tirsi, o Tirsi, ah, crudele!*

But stay, my thoughts, alas, it is true that he is
condemned to darkest Hell
as a just punishment for my cruel fate.
Yes, yes, I'll rapidly descend to save my
beloved from the red-hot sands of Pluto,
god of burning Hell. But what do I see?
A wandering spirit angrily sees
my face again and then escapes me.
Thyrsis, Thyrsis, oh, you cruel one!

20 Aria

*Per te lasciai la luce,
ed or che mi conduce
amor per rivederti, tu vuoi partir da me.
Deh, ferma i passi incerti,
o pur se vuoi fuggir, dimmi perché?
Per te lasciai la luce...*

For you I left the daylight,
and now that love leads me
to see you again, you want to leave me.
Oh, stop your uncertain steps,
Or if you want to go, tell me why. Why?
For you I left the daylight...

21 Recitative

*Non ti bastava, ingrato,
d'avermi in vita lacerato il core?
Dopo l'ultimo fato siegui ad esser per me furia
d'amore; anzi, ti prendi a scherno,
ch'io venga teco ad abitar l'inferno.
Ma pietà per rigore ti renderò.
Su vieni al dolce oblio di Lete:
indi daranno pace gli Elisi,
al già sofferto affanno.*

Wasn't it enough for you, ungrateful one
to break my heart while you lived?
After your death, you still inflict a frenzy of
love on me; rather, you treat with scorn
the fact that I've come to live with you in Hell.
But I'll reward your cruelty with compassion.
Come now to the sweet forgetfulness of Lethe,
Then the Elysian fields will give respite
to our past suffering.

22 Aria

*Lascia omai le brune vele,
negro pin di Flegetonte.*

*Io farò che un zeffiretto, per diletto,
spiri intorno a te fedele;
e che mova i bianchi lini,
pellegrini, in Acheronte.*

Lascia omai le brune vele...

23 Recitative

*Ma siamo giunti in Lete.
Odi il suono soave degli Elisi beati.*

24 Entrée

25 Minuet

*In queste amene piaggie serene,
da sè ridente nasce ogni fior.*

*Tra suoni e cantanti, sempre clemente,
spiran gli amanti, aura d'amor.*

26 Recitative

*Sì, disse Clori,
e se d'un sole estinto
più non vide il bel lume,
lo vide almen per fantasia dipinto.*

27 Minuet

Leave now the dark brown sails, black boat
of the fiery river of Hades, Phlegethon.

I will see that a light breeze, for your delight,
breathes constantly around you;
and that it moves the white canvas,
on its way, along the river Acheron.

Leave now the dark brown sails...

But we have reached the river Lethe. Hear the
sweet sound of the blessed in Elysium.

On these pleasant, serene shores,
laughing to itself each flower springs up.

Amid music and song, always mild,
lovers breathe an air of love.

Yes, said Chloris,
and if the bright light
of an eclipsed sun, was not seen,
at least it was seen in the fancy.

ANN MURRAY

Photograph by Trevor Leighton



Ann Murray was born in Dublin and studied with Frederick Cox at the Royal Manchester College of Music. She has established close links with both the English National Opera, Welsh National Opera and the Royal Opera House, Covent Garden.

She has appeared with the world's great orchestras and conductors, is a regular guest at the major festivals and is an internationally renowned recitalist, whilst her discography reflects not only her broad concert and recital repertoire but her great operatic roles.

Her operatic engagements have taken her to Hamburg, Dresden, Brussels, Paris, Berlin, Cologne, Zurich, Amsterdam, Chicago, Milan, Vienna, New York, Munich and the Salzburg Festival.

In 1997 Ann Murray was made an Honorary Doctor of Music by the National University of Ireland, in 1998 she was made a Kammersängerin of the Bavarian State Opera and in 1999 an Honorary Fellow of the Royal Academy of Music. In the 2002 Golden Jubilee Queen's Birthday Honours she was appointed an honorary Dame Commander of the Most Excellent Order of the British Empire. In 2004 she was awarded the Bavarian Order of Merit.

§ The Symphony of Harmony and Invention

The Symphony of Harmony and Invention is the creation of its conductor, Harry Christophers. The orchestra's strengths have been built around his passion for baroque music, that of its inspirational leader, Walter Reiter, and a continuo section full of invention and style. The accent is always on freshness of delivery. Part of its existence is as period orchestra to The Sixteen where it acts as a superb complement to the choir in major works of the baroque and classical eras.

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