



Fred Jacobs *theorbo* **CACCINI**  
Johannette Zomer *soprano* NUOVE MUSICHE

CHANNEL CLASSICS

CCS SA 21305



works for theorbo **PICCININI**



**CCS 19903**

Splendore di Roma:

Music of Kapsberger, Michi, Landi and Rossi

Johannette Zomer, soprano

Fred Jacobs, theorbo

Jacobs and Zomer work wonderfully together. Zomer's natural and unforced soprano rings out true and clear, with vibrato just one of many devices in her expressive quiver. (...) (...) Jacobs put his faith in the simplest colours and textures (...) Very intimate and very lovely. More soon, please, from this perfect partnership. International Record Review (...) the recording is exceptionally full and detailed, and audiophiles may be interested to know that this disc is in SACD format. (...)

#### **International Record Review**

Jacobs is one of the world's masters of theorbo (...) The interaction between Zomer and Jacobs is finely tuned and unquestionably comes from a uniform interpretive point of view. (...) you won't be disappointed by the excellent sound, which gives vivid life to the theorbo selections and perfectly balances voice and instrument in an intimate acoustic setting. (...)

#### **Classics Today**

After several years as a microbiologist, Dutch Soprano Johannette Zomer trained at the Sweelink Conservatorium, Amsterdam with Charles van Tassel. She currently studies with Diane Forlano.

Johannette made her opera debut as Tebaldo in Don Carlo with the Nationale Reisopera and has gone on to sing Belinda Dido & Aeneas, La Musica & Euridice L'Orfeo, Gassman's Opera Seria, Dalinda Ariodante, Ilia Idomeneo, Pamina Die Zauberflöte and Amanda Le Grande Macabre for the company. She has also sung Oberto in Alcina at the Komische Oper.

On the concert platform she has an enviable reputation as a baroque specialist working with many of the top conductors in the field such as Ton Koopman, Frans Brüggen, René Jacobs, Reinhardt Goebel and Paul McCreesh as well as collaborating for 20th century and contemporary repertoire with Kent Nagano, Daniel Harding, Valery Gergiev, Reinbert de Leeuw and Peter Eötvös. Her recent engagements have included Bach B Minor Mass with the Tonhalle Orchestra/Brüggen, and Euridice in Gluck's Orfeo with the Bamberger Symfoniker/Christian Zacharias.

Johannette's extensive discography includes Bach Cantatas with Collegium Vocale/Philippe Herreweghe as well as the Fauré Requiem with the Orchestre des Champs-Élysées / Herreweghe for Harmonia Mundi; Bach St Matthew Passion and Christmas Oratorio with The Netherlands Bach Society/Jos van Veldhoven for Channel Classics, Bach Cantatas with the Amsterdam Baroque Orchestra/Koopman for Challenge Records and the title role of Handel's Theodora with Collegium Cartusianum/Peter Neuman for Dabringhaus & Grimm. She has recorded several recital discs for Channel Classics including Death and Devotion – works by Buxtehude, Weckman and Tunder and Splendore di Roma with Fred Jacobs, theorbo.

She regularly gives recitals with fortepianist Arthur Schoonderwoerd with whom she has recorded Schubert Songs for Alpha Records and is a member of the early music ensembles Compania Vocale and Antequera with whom she sings Neapolitan and Spanish baroque repertoire and medieval Cantigas.



Johannette's recent and future plans include projects of Handel and Frank Martin (including a recording for Harmonia Mundi) with the RIAS Kammerchor/Daniel Reuss; Bach and Buxtehude with the Amsterdam Baroque Orchestra/Koopman, Handel with Collegium Vocale, Gent and Gluck and Buxtehude with The Netherlands Bach Society. On the opera stage she will sing Mélisande in Pélleas et Mélisande for Nationale Reisopera.

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



Many, such as Anne Azéma, Johannette Zomer, Michael Chance, Max van Egmond and Maarten Koningsberger have Fred Jacobs as their regular accompanist. He performed at the major early music festivals such as Utrecht, Beaune, Venice, York, Moscow, Schleswig- Holstein and San Antonio. Conductors have included Gustav Leonhardt, Frans Brüggen, Christopher Hogwood, Robert King, Ivor Bolton and Andrew Parrot. He played in Monteverdi productions at the opera of Nancy, Bath, Munich, Paris, Amsterdam and Florence. His recordings on CD are various and numerous.

With Carolyn Watkinson Fred Jacobs runs workshops on the lute-accompanied English song and with Anne Azéma on French 'Air de Cour'. In 1995 he was appointed as teacher for the lute and theorbo at the Amsterdam Conservatory. He also gives master classes at the conservatories of Arnhem and Rotterdam.

Johannette Zomer:

“I have a wonderful time giving concerts on the baroque circuit, both in the Netherlands and abroad. And one constant element that I encounter everywhere is the beautiful song ‘Amarilli mia bella’ by Giulio Caccini: sometimes performed by a larger ensemble, or sometimes in a hushed performance, for instance accompanied only by the theorbo. Every time again I am moved by the purity of this work: both as a performer and as a listener, it always affects me in the same way with its disarming beauty. This is music that comes straight from the heart. And so it is a piece of which I never tire. It made me curious about other works by Caccini, and in his ‘Nuove Musiche’ I discovered other little gems that have warmed my heart in the same way.”

During the 1570’s in Florence, there were meetings in the house of count Bardi, where music and poetry were discussed. Bardi’s *Camerata*, as the group of participants came to be called, had great influence on the course of musical history.

Drawing inspiration from the musical theories of the ancient world, the *Camerata* derived new insights about the composition and performance of vocal music: the most important points were clear declamation of the text and respect for the rhythm of the words. Thus the members of the group were inclined to look critically at the prevailing contrapuntal style of contemporary madrigals, in which different melodies were sounded simultaneously, and the rhythm of the text was considered of secondary importance. In 1578, Bardi summarized his ideas in a ‘Discorso...’, which he dedicated to his young protégé, Caccini.

Giulio Caccini had come to Florence in 1564 to perform as a musician at the wedding of Francesco de Medici and Johanna of Austria. He remained in the city and continued to work there.

From 1575 onwards, he also taught young singers for the court. In 1583, together with Bardi, he visited the court of Ferrara, where his singing made a deep impression. When archduke Ferdinando came to power in Florence in 1587 and reorganized the court, there was even discussion of Caccini’s possibly moving to Ferrara. The wedding of Leonora d’Este with Carlo Gesualdo again inspired him to travel to the city. On that occasion, he met the court lutenist Alessandro Piccinini. Piccinini was not only a court lutenist and one of the first virtuoso theorbo players; he was also an important innovator in the construction of the larger instrument. In the introduction to his ‘Intavolatura di Liuto e di Chitarrone, Libro Primo’ (Bologna, 1623), he describes Caccini as a man greatly distinguished in ‘bel canto’, who

accompanied himself on a theorbo with an ivory body. Because of a most attractive salary offered him by three noblemen, Caccini ultimately decided to remain in Florence. He made use of the opportunity offered by the wedding celebrations for Maria de' Medici and Henri IV of France to return to service at the court.

Because of his music for this occasion, Caccini came into conflict with his colleagues, Cavalieri and Peri, disputing their roles as the 'inventors' of the new style of dramatic and lyrical solo singing.

Caccini's 'Nuove Musiche' (Florence, 1602 and 1614) was part of his fight for that title. In the introduction to the first book, he discusses the new style of singing at length, referring to the *Camerata*, and uses the term 'sprezzatura' for a 'noble' way of more closely approaching the essence of the expression of the poetic text.

Caccini writes: "It occurred to me to introduce a sort of music in which one could almost speak in musical tones, thus in a certain degree neglecting the actual singing, and disrupting the lines by allowing dissonances to occur while the bass line remained motionless". By ignoring the rules of counterpoint, Caccini shows that he wants to use the bass line as a support for the voice, harmonically improvising with the aim of strengthening the text's expression.

He mentions the theorbo as the accompanying instrument. The combination of voice and plucked instrument, according to him, has the power of 'stirring the affections of the soul'.

In 1637, a chronicle of the Florentine court recounts that the *Nuove Musiche* were performed primarily in small rooms. It was impossible to enjoy the 'dolcezza' of the style in large hall. The 'Nuove Musiche' collection consists of solo madrigals and arias (strophic canzonettas). Caccini's choice of texts reflects the humanistic tradition of the *Camerata* (including Petrarca and Rinuccini). Although he is considered the inventor of the 'musica recitativa', Caccini's music is never purely declamatory. There is always room for lyricism and that, in particular, is what makes a song like 'Amarilli mia bella' immortal.

After a successful tour of France in 1605, Caccini continued to compose, perform, and teach in Florence. Failing health led to his devoting his last years to gardening, which had become newly fashionable in Florence.

Fred Jacobs translation: David Shapero

\**Discorso mandato a Giulio Caccini detto romano sopra la musica antica, e'l cantar bene* (1578)

Johannette Zomer:

Met veel plezier geef ik concerten in het barokcircuit zowel binnen als buiten Nederland. En als een vaste constante kom ik daar elke keer weer het prachtige lied 'Amarilli mia bella' van Giulio Caccini tegen; de ene keer uitgevoerd met een groter ensemble, dan weer in een zeer verstilde uitvoering met bijvoorbeeld alleen maar theorbe. Telkens weer word ik geraakt door de puurheid van het stuk, zowel als luisteraar als toehoorder heeft het eenzelfde uitwerking op me, namelijk die van een ontwapende ontroering: dit is muziek die rechtstreeks het hart binnenkomt.

Het verveelt dan ook nooit dit stuk uit te voeren. Het maakte me nieuwsgierig naar andere stukken van Caccini en ik vond in zijn 'Nuove Musiche' meer juweeltjes met dezelfde hartverwarmende werking.

In de jaren '70 van de 16<sup>e</sup> eeuw vinden in Florence in het huis van graaf Bardi bijeenkomsten plaats waar gediscussieerd wordt over poëzie en muziek. Bardi's *Camerata*, zoals de groep deelnemers wordt genoemd, is van grote invloed geweest op de muziekgeschiedenis.

Geïnspireerd door de muziektheorie uit de oudheid verwerft de *Camerata* nieuwe inzichten in het componeren en uitvoeren van vocale muziek: een heldere tekstdeclamatie en het respecteren van het tekst-ritme zijn het belangrijkste uitgangspunt.

Zo is men kritisch over de gangbare contrapuntstijl van de madrigalen waarbij verschillende melodieën tegelijk klinken en het ritme van de tekst minder belangrijk wordt geacht. In 1578 vat Bardi zijn ideeën samen in een 'Discorso.....' opgedragen aan zijn jonge protégé Caccini.

In 1564 is Giulio Caccini naar Florence gereisd om te musiceren bij het huwelijk van Francesco de Medici en Johanna van Oostenrijk. Hij blijft er wonen en werken. Vanaf 1575 leidt hij tevens jonge zangers op voor het hof. In 1583 bezoekt hij samen met Bardi het hof van Ferrara, waar zijn zangkunst grote indruk maakt. Wanneer in 1587 groothertog Ferdinando in Florence aan de macht komt en de hofhouding reorganiseert, is er zelfs sprake van Caccini's verhuizing naar Ferrara. Het huwelijk van Leonora d'Este met Carlo Gesualdo grijpt hij aan om opnieuw naar die stad te reizen. Bij die gelegenheid heeft hij de hofluitist Alessandro Piccinini ontmoet. Piccinini is niet alleen luitist en een van de eerste theorbevirtuozen maar ook pionier op het gebied van de bouw van dit laatste instrument. In de inleiding tot zijn 'Intavolatura di Liuto e di Chitarrone, Libro Primo' (Bologna, 1623) beschrijft hij Caccini als een man, uitblinkend in 'bel canto' die zichzelf begeleidt op een theorbe met een corpus van ivoor.

Vanwege een riant salaris, aangeboden door drie edelen, besluit Caccini in Florence te blijven. Hij maakt gebruik van de huwelijksfestiviteiten voor Maria de Medici en Henri IV van Frankrijk om weer in dienst van het hof te komen.

Naar aanleiding van zijn muziek voor deze gelegenheid raakt Caccini in strijd met zijn collega's Cavalieri en Peri om de plaats als 'uitvinder' van de nieuwe stijl van het lyrische en dramatische sololied. Caccini's 'Nuovo Musiche' (Florence, 1602 en 1614) maakt deel uit van zijn streven naar die aanspraak. In de inleiding tot de eerste bundel gaat hij uitgebreid in op de nieuwe stijl van zingen waarbij hij verwijst naar de *Camerata* en de term 'sprezzatura' gebruikt als een 'eделе' manier om dichter bij de essentie van de tekstuitdrukking te komen.

Caccini schrijft: "Het kwam mij voor een soort muziek te introduceren waarbij men bijna in tonen zou kunnen spreken, daarbij de zang enigszins te verwaarlozen en de regels te schenden door dissonanten te laten ontstaan waar de baslijn blijft liggen". Door het negeren van de contrapuntregels laat Caccini zien dat hij de baslijn wil behandelen als ondersteuning van de stem, harmonisch geïmproviséerd, met als doel de tekst te versterken. Als begeleidingsinstrument noemt hij de theorbe. De combinatie van stem en tokkelinstrument hebben volgens hem de kracht om het 'affect van de ziel te bewegen'.

In 1637 beschrijft een Florentijnse hofkroniek dat de *Nuove Musiche* vooral werden uitgevoerd in kleine ruimten. In grote zalen kon men de 'dolcezza' van de stijl niet genieten. De 'Nuove Musiche' bestaan uit solomadrigalen en aria's (canzonetta's met coupletten). Caccini's tekstkeuze weerspiegelt de humanistische traditie van de *Camerata* (o.a. Petrarca en Rinuccini). Hoewel hij wordt gezien als de uitvinder van de 'musica recitativa' is zijn werk nooit geheel declamatorisch. Er is altijd ruimte voor lyriek en vooral dat maakt een lied als 'Amarilli mia bella' onsterfelijk.

Na een succesvolle Franse reis in 1605 gaat Caccini in Florence door met componeren, optreden en doceren. Door een slechte gezondheid richt hij zich in de laatste jaren van zijn leven op het tuinieren dat dan in Florence sterk in de mode raakt.

Fred Jacobs

*\*Discorso mandato a Giulio Caccini detto romano sopra la musica antica, e'l cantar bene (1578)*



Johannette Zomer:

C'est avec plaisir que je donne des concerts dans le circuit de la musique baroque tant aux Pays-Bas qu'à l'étranger. Et comme une sorte de constante immuable, je me trouve régulièrement confrontée au merveilleux 'Amarilli mia bella' de Giulio Caccini, parfois exécuté en grand effectif, parfois en effectif restreint, par exemple au théorbe. À chaque fois, je suis touchée par la pureté de cette pièce. Comme auditrice tout comme interprète, elle a le même effet sur moi, notamment celui d'une émotion désarmante: c'est de la musique qui va droit au coeur. Cette pièce n'est donc jamais ennuyeuse à chanter. C'est ce qui m'a donné la curiosité de découvrir les autres pièces de Caccini. Dans sa 'Nuove Musiche' j'ai trouvé d'autres joyaux qui possédaient ce même effet réconfortant.

Dans les années soixante-dix du 16<sup>ème</sup> siècle, des réunions eurent lieu à Florence dans les salons du comte Bardi. On y discutait de musique et de poésie. La *Camerata* Bardi, comme fut nommé le groupe de ces participants, eut une grande influence sur l'histoire de la musique. Inspirée par la théorie musicale de l'antiquité, la *Camerata* acquit de nouvelles exigences quant à la composition et l'exécution de la musique vocale: Elle s'attachait avant tout à la clarté de la déclamation et au respect du rythme du texte. On était ainsi devenu critique par rapport au style contrapuntique alors commun des madrigaux dans lequel les différentes mélodies étaient entendues en même temps et où le rythme du texte était estimé moins important. En 1578, Bardi résuma ses idées dans un 'Discorso...' qu'il dédia à son jeune protégé, Caccini.

En 1564, Giulio Caccini se rendit à Florence pour jouer à l'occasion du mariage de Francesco de Medici et de Jeanne d'Autriche. Il y resta. À partir de 1575, il forma de jeunes chanteurs pour la cour. En 1583, il se rendit avec Bardi à la cour de Ferrare où son art du chant fit grande impression. Lorsqu'en 1587, le grand-duc Ferdinando prit le pouvoir à Florence et réorganisa le fonctionnement de la cour, il fut même question un moment du déménagement de Caccini à Ferrare. Il saisit l'occasion du mariage d'Eleonore d'Este avec Gesualdo pour se rendre de nouveau dans cette ville et rencontra alors le luthiste de la cour, Alessandro Piccinini. Ce dernier fut non seulement luthiste et l'un des premiers virtuoses du théorbe mais aussi un pionnier dans le domaine de la facture de cet instrument. Dans l'introduction de ses 'Intavolatura di Liuto e di Chitarrone, Libro Primo' (Bologne, 1623), il décrit Caccini comme un homme excellent dans l'art du 'bel canto', qui s'accompagnait lui-même d'un théorbe dont le corps était en

ivoire. Raisonné par une proposition de salaire confortable que lui firent trois nobles, Caccini resta à Florence. Les festivités organisées en l'honneur du mariage de Marie de Medici et d'Henry IV lui permirent de proposer de nouveau ses services à la cour. Suite à la musique qu'il composa en cette occasion, Caccini entra en conflit avec ses collègues Peri et Cavalieri. Tous trois se disputèrent en effet la paternité du nouveau style de chant solo lyrique et dramatique. Les *Nuove Musiche* de Caccini (Florence, 1602 et 1614) firent partie de sa tentative de revendication. Dans l'introduction du premier recueil, il traite abondamment de ce nouveau style de chant, fit référence à la *Camerata*, et utilisa le terme de 'sprezzatura' pour indiquer une 'noble' manière de parvenir plus près de l'essence de l'expression du texte. Caccini écrivit à ce sujet ce qui suit: "Il me vint l'idée d'introduire un genre de musique par lequel on puisse presque parler par des sons, négliger quelque peu le chant et violer les règles en laissant intervenir des dissonances là où la ligne de basse reste au repos."\* En négligeant les règles du contrepoint, Caccini montra qu'il voulait utiliser la ligne de basse comme soutien de la voix, improviser l'harmonie, afin de renforcer le texte. Comme instrument d'accompagnement, il mentionna le théorbe. L'association de la voix et d'un instrument à cordes pincées avait selon lui le pouvoir de 'mettre en mouvement les passions de l'âme'.

En 1637, un chroniqueur de la cour de Florence rapporta que les *Nuove Musiche* étaient exécutées le plus souvent dans des lieux de petites dimensions. Dans les grandes salles, on ne pouvait pas profiter de la 'dolcezza' de ce style. Les *Nuove Musiche* se composent de madrigaux pour voix seule et d'airs (canzonettes à couplets). Le choix des textes de Caccini reflète la tradition humaniste de la *Camerata* (entre autres Petrarque et Rinuccini). S'il fut souvent considéré comme l'inventeur de la 'musique récitative' son œuvre n'est jamais entièrement déclamatoire. Il laissa toujours de la place au lyrisme, et c'est surtout cela qui rendit impérissable une pièce comme 'Amarilli mia bella'. Après un voyage en France couronné de succès en 1605, Caccini rentra à Florence où il continua de composer, se produire en concert et enseigner. Le déclin de sa santé le fit s'orienter durant les dernières années de sa vie vers le jardinage, activité très à la mode à Florence à cette époque.

Fred Jacobs traduction: Clémence Comte

\**Discorso mandato a Giulio Caccini detto romano sopra la musica antica, e'l cantar bene* (1578)

Johannette Zomer:

Mit viel Freude gebe ich innerhalb des Barockszene viele Konzerte im In- und Ausland. Als stetem Faktor begegne ich regelmäßig dem wunderschönen Lied 'Amarilli mia bella' von Giulio Caccini – mal in einem größeren Ensemble, mal in einer kleinen, intimen Ausführung mit zum Beispiel nur Theorbe als Begleitinstrument. Und jedes Mal beeindruckt mich die Reinheit des Stückes, die – sei es als Zuhörer oder als Interpret – immer wieder die gleiche Wirkung auf mich ausübt und tief ergreift: Es ist eine Musik, die ganz unmittelbar zum Herzen geht. So bleibt es immer wieder spannend, diese Musik auszuführen. 'Amarilli' weckte auch meine Neugierde auf Caccini. In seinen Nuove Musiche fand ich noch viele weitere 'Perlen' mit der gleichen, herzerwärmenden Wirkung.

In den Siebzigerjahren des 16. Jahrhunderts finden in Florenz im Haus des Grafen Bardi Zusammenkünfte statt, in denen über Poesie und Musik diskutiert wird. Bardis sogenannte *Camerata*, wie der Kreis von Edelleuten, Musikern und Dichtern genannt wird, ist für die Musikgeschichte von großem Einfluss gewesen. Inspiriert von der Musiktheorie des Altertums gelangt die *Camerata* zu neuen Überzeugungen, was das Komponieren und den Vortrag von Vokalmusik betrifft: Als Ausgangspunkt gilt fortan eine transparente Deklamation sowie der natürliche Rhythmus des Textes.

So steht man dem gebräuchlichen, durch Kontrapunktik geprägten Madrigalstil kritisch gegenüber, bei dem mehrere Melodien gleichzeitig erklingen und der Text von untergeordneter Rolle ist. 1578 führt Bardi seine Gedanken hierzu im sogenannten 'Discorso...', einem Brief an seinen jungen Schützling Caccini, aus.

Als junger Komponist unternahm Giulio Caccini im Jahre 1564 zunächst nur eine Reise nach Florenz, um dort bei der Hochzeit von Francesco de Medici und Johanna von Österreich zu musizieren, verlegt dann jedoch seinen Lebensmittelpunkt dorthin. Von 1575 an bildet Caccini junge Sänger für den Hof aus. 1583 besucht er zusammen mit Bardi den Hof von Ferrara, wo seine Gesangskunst einen großen Eindruck hinterlässt. Als im Jahre 1587 in Florenz Großherzog Ferdinand an die Macht kommt und die Hofhaltung neu organisiert, ist sogar von einem Umzug Caccinis nach Ferrara die Rede. Die Vermählung von Leonora d'Este mit Carlo Gesualdo nimmt Caccini zum Anlass, erneut die Stadt zu besuchen. Diese Reise führt zu einer Begegnung mit dem Hoflautenisten Alessandro Piccinini.

Piccinini ist nicht nur Lautenist und einer der ersten Theorbenvirtuosens seiner Zeit, sondern auch ein Pionier im Theorbenbau. Im Vorwort zu seiner *Intavolatura di Liuto e di Chitarrone, Libro Primo* (Bologna, 1623)

beschreibt er Caccini als einen Mann mit herausragenden Fähigkeiten im 'bel canto' und einen, der seinen Gesang auf einer Theorbe mit elfenbeinernem Korpus begleitet.

Aufgrund des großzügigen Gehalts, das ihm von drei Edelleuten angeboten wird, beschließt Caccini, in Florenz zu bleiben. Die Hochzeitsfeierlichkeiten für Maria de Medici und Heinrich IV. von Frankreich nutzt er, wieder in höfischen Dienst zu treten. Die Musik, die er zu diesem Anlass schrieb, führte zu einem Streit zwischen ihm und seinen Kollegen Peri und Cavalieri über die Frage, wer als der 'Erfinder' des neuen Stils des lyrischen und dramatischen Sololieds angesehen werden könne.

Caccini zeigt unter anderem in seinen *Nuove musiche* (Florenz, 1602 und 1614), dass er diese Ehre durchaus für sich zu beanspruchen versucht. In der Einleitung zum ersten Teil geht er ausführlich auf den neuen Gesangsstil ein, wobei er auch auf die *Camerata* zu sprechen kommt. Und er spricht von der 'sprezzatura', die er beschreibt als eine 'edle' Art und Weise, zur Kernaussage des Textes zu kommen.

Caccini schreibt: "Mir kam der Gedanke, eine Art Gesang, gewissermaßen einer harmonischen Rede gleich, aufzuführen, wobei ich eine gewisse edle Verachtung des Gesanges an den Tag legte, hin und wieder einige Dissonanzen berührte, den Bass aber ruhen ließ!"\*

Indem Caccini nicht den gängigen Kontrapunktregeln folgt, lässt er merken, dass er die Basslinie als Stütze der Stimme betrachtet, die harmonisch improvisiert den Text unterstreichen möchte. Als Begleitinstrument nennt er die Theorbe. Die Kombination aus Stimme und Zupfinstrument habe die Kraft, den 'Affekt der Seele zu bewegen'. Im Jahre 1637 beschreibt eine Florentinische Hofchronik, dass die *Nuove Musiche* vor allem in kleinen Räumlichkeiten ausgeführt wurden, da man in großen Sälen die 'dolcezza' des Stils nicht genießen könne. Die Sammlung *Nuove Musiche* besteht aus Solomadrigalen und Arien (Kanzonetten mit Couplets). Die Textwahl Caccinis spiegelt die humanistische Tradition der *Camerata* (u.a. Petrarca und Rinuccini) wieder. Dennoch ist sein Werk, wenn er auch als der Erfinder der 'Musica recitativa' gilt, nie rein deklamatorisch. Immer wird auch der Lyrik Raum gelassen, was ein Lied wie 'Amirilli mia bella' schließlich unsterblich macht.

Nach einer erfolgreichen Frankreichreise im Jahre 1605 nimmt Caccini seine Auftritte, Kompositionsarbeiten und Unterrichtstätigkeit wieder auf. Wegen seines schlechten Gesundheitszustands widmet er sich in seinen letzten Lebensjahren der Gartenarbeit, die damals in Florenz sehr in Mode kam.

Fred Jacobs Übersetzung: Gabriele Wahl

\**Discorso mandato a Giulio Caccini detto romano sopra la musica antica, e'l cantar bene* (1578)

The English translation is not literal, but a close paraphrase of the Italian text.  
(Caccini, *Il Nuove Musiche 1602 & 1614*, A-R Editions, Madison, 1978 & 1982)

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**Amor, io parto** (Giovanni Battista Guarini 1538 – 1612)

Amor, io parto, e sento nel partire  
Al penar, al morire,  
Ch'io parto da colei ch'è la mia vita,  
Se ben ella gioisce  
Quand'il mio cor languisce.  
O durezza incredibil'è infinita  
D'anima che'l suo core  
Può restar morto, e non sentir dolore!  
Ben mi trafigge amore  
L'aspra mia pen', il mio dolor pungente,  
Ma più mi duol il duol ch'ella non sente.

**Amor, io parto, e sento nel partire**

Love, I depart. And I feel in the parting a death, for I part from her who is my life, although she delights in my failing heart. Ah, what incredible and infinite harshness in one whose heart dies and feels no grief! Pierced by love, bitter my pain, pungent my grief – yet more grievous is the grief unfelt by her.

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**Mentre che fra doglie e pene** (Ottavio Rinuccini 1562 – 1621)

Mentre che fra doglie e pene  
Nutr' il cor spirito di speme  
Trass' i dì lieti e contenti  
Ne gli affanni, e ne i tormenti  
Or di spem' in tutto privo  
Di dolor mi pasco e vivo.

Mentre che dolce mia vita  
Non ti spiacque darmi aita  
Sai ben tu che strali, e foco,  
Mi fur sempre festa, e gioco;  
Hor non posso, il vo pur dire,  
Star nel foco e non morire.

**Mentre che fra doglie e pene**

As a hopeless heart feeds on pain, turning happy days into grief and torment, so, devoid of hope, do I feed and live on grief. While, sweetheart, it displeases you not to help me, you well know that arrows and fire were always fun and games to me. But now, I must say, I cannot remain in the flames and not perish. While you are cruel and harsh, and wish me to perish, with my death you'll not be able to help me: ah, then, what will you do? Do you wish so wrongfully that he who adores you be dead? While earthly lovers will live amidst peace and war, be then beastly and cruel; I shall remain your faithful servant: even if sometimes I complain, not for that reason do I tear myself away.

Mentre che cruda e severa  
Pur ti mostri, e vuoi ch'io pera,  
Mi morirò nè tu potrai  
Darmi aita oimè, che fai?  
Vorrai tu ch'a sì gran torto,  
Chi t'adora resti morto?

Mentre che tra pace e guerra  
Viveran gli amanti in terra,  
Sia pur fera, e sia crudele  
Ti sarò servo fedele  
Che se ben tal hor mi doglio  
Non per questo a te mi toglío.

### **Filli, mirando il cielo** (Ottavio Rinuccini)

---

Filli, mirando il cielo  
Dicea doglios' e intanto  
Empia di calde per l'un bianco velo:  
Io mi distillo in pianto,  
D'amor languisco e moro,  
Ne ritrovo pictat', o ciel, o stelle!  
Io son pur giovinetta e'l crin ho d'oro  
E colorit'è belle,  
Sembran le guancie mie rose novelle.  
Ahi, qual sarà'l tormento  
Quand'avrò d'oro il volto e'l crin d'argento?

### **Filli, mirando il cielo**

*Phyllis, gazing at the heavens, spoke her grief and soaked her white veil with scalding tears: "I dissolve in weeping: I die of love. Have you no pity, O heaven, O stars? Yet a maiden, I have golden hair and my cheeks are the color of new roses. What will my torture be like when I have a sallow face and silvery hair?"*

Al fonte, al prato,  
Al bosco, a l'ombra,  
Al fresco fiato  
Ch'il caldo sgombra,  
Pastor correte;  
Ciascun ch'a sete,  
Ciascun ch'è stanco  
Ripos' il fianco.

Ma dolce canto  
Di vaghi uccelli  
Pe 'l verde manto  
Degli arbuscelli  
Risuoni sempre  
Con nuovi tempere,  
Mentre ch'a l'onde  
Ecco risponde.

Fugga la noia,  
Fugga il dolore,  
Sol riso e gioia,  
Sol caro amore.  
Nosco soggiorni  
Ne' lieti giorni.  
Nè s'odan mai  
Querele o lai.

E mentre alletta  
Quanto più puote  
La giovinetta  
Con rozze note  
Il sonno dolce,  
Ch'il caldo molce,  
E noi pian piano  
Con lei cantiano.

**Al fonte, al prato**

*To the spring, to the meadow, to the woods, to the shade, to the fresh breeze that disperses the heat, hasten, o shepherds! Let him who is thirsty, let him who is weary, rest.*

*Away with boredom, away with grief! Let only laughter, joy, and love be among us. In these happy days, never let there be heard complaints or laments.*

*Rather let there resound with new timbres the sweet song of pretty birds through the green mantle of the saplings, while echoes call back and forth to the waves.*

*And while the damsel charms as best she can with rough notes the sweet sleep that soothes the heat, let us softly sing with her.*

## Fortunato augellino (Ottavio Rinuccini)

---

Fortunato augellino,  
Che dolce sì fai risonar i colli,  
Tu la sera e'l mattino  
Del tuo dolce desio gl'occhi satolli.  
Lass'io del pianger molli  
Gli ho nott'e giorno, e se cantar desio,  
Escon voci du duol dal petto mio.  
Ma s'al mio ben vicino  
M'assido un giorno anch'io,  
Faro forse parerti e muto e roco  
Cantando i suoi dolci occhi e'l mio bel foco.

## Vaga su spin'ascosa (Gabriello Chiabrera 1552 – 1638)

---

Vaga su spin'ascosa  
È rosa rugiadosa,  
Ch'all'alba si diletta,  
Mossa da fresc'auretta;  
Ma più vaga la rosa  
Sulla guancia amorosa,  
Ch'oscura e discolora  
Le guance dell'Aurora:  
Addio, Ninfa de' fiori,  
E Ninfa degli odori,  
Primavera gentile,  
Statti pur con aprile;  
Che più vaga e più vera  
Mirasi primavera  
Su quella fresca rosa  
Della guancia amorosa,  
Ch'oscura e discolora  
Le guance dell'Aurora.

### Fortunato augellino

*Lucky little bird, to make the hills resound both evening and morning with our sweet longings! While I weep night and day, and if I sing, sounds of lament come from my breast. But if I too alight near my love one day, perhaps like you (but hoarsely) I shall sing of her sweet eyes and my fine fire.*

### Vaga su spin'ascosa

*Pretty is the dewy rose on the hidden thorn; it delights in the dawn and is shaken by the breeze. But prettier still is the rose on an amorous cheek, which puts to shame the rosiness of dawn. Farewell, flower nymph and nymph of aromas: gentle spring, remain with April; admire yourself more in that fresh rose of the amorous cheek, which puts to shame the rosiness of dawn.*



---

**A quei sospir ardenti** (Ottavio Rinuccini)

A quei sospir ardenti  
Che fingesti esalar per troppo ardore,  
A quei dolci lamenti  
Misti d'amare lagrime d'amore  
Credulo amat' a pers' il seno e il core.  
Nè d'amoroso strale  
Schivai colpo mortale.  
Al fin arso e ferito  
E deluso e schernito  
E veggio e sento  
Ch'i pianti e i sospir miei son acqua e vento.

---

**Udite, udite, amanti** (Ottavio Rinuccini)

Udite, udite, amanti,  
Udite, o fere erranti,  
O cielo, o stelle,  
O luna, o sole,  
Donn'è donzelle,  
Le mie parole;  
E s' à ragion mi doglio  
Piangete al mio cordoglio.

La bella donna mia,  
Già sì cortese e pia,  
Non so perchè,  
So ben che mai  
Non volge a me  
Quei dolci rai,  
Et io pur vivo e spiro;  
Sentite che martiro.

**A quei sospir ardenti**

*To those ardent sighs that you pretended to breathe out of uncontrollable ardor, to those sweet laments mingled with bitter tears of love, this credulous lover has lost his heart. Nor have I avoided the mortal wound of Cupid's arrow. Finally – burned, wounded deluded, mocked – I realize my own tears and sighs are naught but water and wind.*

**Udite, udite, amanti**

*Listen, ye lovers; listen, wild beasts: O heavens, stars, moon and sun: listen and weep over my grief.  
My fair lady, once so kind, no longer looks sweetly at me; and yet I live and breathe – hear my grief!  
Sweet stars, you too were once sweet and kept alive a spirit wounded by a thousand darts. But now I see you no more – hear my grief!  
Alas, sad and lonely, only I, heart and soul, feel my grief. Unjust Love condones it; Love sees it silently though he has bow and quiver.*

Care, amorse stelle,  
Voi pur cortesi e belle,  
Con dolci sguardi  
Tenest' in vita  
Da mille dardi  
L'alma ferita,  
Et or più non vi miro;  
Sentite che martiro.

Ohimè, che tristo e solo,  
Sol io sento'l mio duolo;  
L'alma lo sente,  
Sentelo'l core,  
E lo consente  
Ingiusto amore;  
Amor se'l vede e tace,  
Et ha pur arco e face.

### **Amarilli mia bella** (Giovanni Battista Guarini)

---

Amarilli, mia bella,  
Non credi, o del mio cor dolce desio,  
D'esser tu l'amor mio?  
Credilo pur: e se timor t'assale,  
Prendi questo mio strale,  
Aprimi il petto, e vedrai scritto in core:  
Amarilli è il mio amore.

### **Amarilli mia bella**

*My lovely Amaryllis! O heart's desire, do you not believe you are my love? Believe it! And if doubts assail, take this arrow of mine, open my breast, and you shall see written on my heart, "Amaryllis is my love."*

Aur'amorosa  
Che dolcemente spiri  
Al bel mattin mentre sorge l'aurora,  
Deh spir' ogni ora.

Portane teco  
Dal celeste sereno  
Di perle un vago e rugiadoso nembo  
A i fiori in grembo.

E teco insieme  
Veng' Amor, Gioco e Riso;  
L'Hore, le Gratie e le dotte sorelle  
Venghino anch'elie.

Sgombrine omai  
L'ardir ch'incenerisce  
Il monte e 'l piano, e fa ch'al tuo valore  
Respiri il core.

Aprirne un giorno  
Viè più che mai tranquillo  
Si ch'ogni spirto tua mercè ravnive  
In queste rive.

**Aur'amorosa**

*Amorous breeze that sweetly blows in the morning as dawn breaks,  
oh blow forever!*

*Bring with you from the heavens, to the flowers in our laps, a lovely,  
dewy shower of pearls.*

*And let come with you Love, Fun, and Laughter - also the Hours,  
the Graces, and their learned sisters.*

*Now snuff out the fire that reduces the mountain and plain to ashes,  
and let hearts breathe as only you can.*

*Let dawn a day more tranquil than ever, so that every soul on these  
banks is revived by your favors.*

## **Dolcissimo sospiro** (Ottavio Rinuccini)

---

Dolcissimo sospiro  
Ch'esci da quella bocca  
Ove d'amor ogni dolcezza fiocca;  
Deh, vieni a raddolcire  
L'amaro mio dolore.  
Ecco, ch'io t'apro il core,  
Ma, folle, a chi ridico il mio martire?  
Ad'un sospiro errante  
Che forse vola in sen ad altro amante.

### **Dolcissimo sospiro**

*Sweetest of sighs that issues from that mouth whence drop all the sweets of love! Come, sweeten my bitter grief. Look, I open my heart to you. But to whom shall I tell my martyrdom? – To a wandering sigh wafted perhaps to a different lover!*

## **Non ha 'l ciel cotanti lumi** (Ottavio Rinuccini)

---

Non ha 'l ciel cotanti lumi,  
Tante still' e mari e fiumi,  
Non l'April gigli e viole,  
Tanti raggi non ha il Sole,  
Quant'ha doglie e pen'ogni hora  
Cor gentil che s'innamora.

Penar lungo e gioir corto,  
Morir vivo e viver morto,  
Spem' incerta e van desire,  
Mercè poca a gran languire,  
Falsi risi e veri pianti  
È la vita degli amanti.

Neve al sol e nebbia al vento,  
E d'Amor gioia e contento,  
Degli affanni e delle pene  
Ahi che 'l fin già mai non viene,

### **Non ha 'l ciel cotanti lumi**

*The heavens have no more stars, the seas and rivers no more droplets, April no more lilies and violets, the sun no more rays, than has a lover pain and grief.*

*Long suffering and brief pleasure, living death and deathly life, uncertain hope and vain desires, merciless languor false laughs and real tears – this is the lot of lovers.*

*Snow in the sun and fog in the wind, joy in love but pain and grief, too. Ah! Let the end never come, when the chill of death extinguishes the fire lit by love.*

*Though I know well that only death can end my grief, I never grieve on your account for my bitter lot: only Love do I accuse, my beauty; you I excuse.*

Giel di morte estingue ardore  
Ch'in un'alma accende amore.

Ben soll'io che 'l morir solo  
Può dar fine al mio gran duolo,  
Nè di voi già mi dogl'io  
Del mio stato acerbo e rio;  
Sol' Amor tiranno accuso,  
Occhi belli, e voi ne scuso.

---

### **Tutto 'l dì piango** (Francesco Petrarca 1304 – 1374)

Tutto 'l dì piango, e poi la notte, quando  
Prendon riposo i miseri mortali,  
Trovomi in pianto, e raddoppiarsi i mali;  
Così spendo 'l mio tempo lagrimando.

In tristo umor vo li occhi consumando,  
E 'l cor in doglia; e son fra li animali  
L'ultimo, sì che li amorosi strali  
Mi tengon ad ogni or di pace in bando.

Lasso, che pur da l'un a l'altro sole  
E da l'un' ombra a l'altra, ò già 'l più corso  
Di questa morte che si chiama vita.

Più l'altrui fallo che 'l mi' mal mi dole,  
Ché Pietà viva, e 'l mio fido soccorso  
Vèdem' arder nel foco, e non m'aita.

#### **Tutto 'l dì piango**

*I weep all the day; and then at night, when wretched mortals take rest, I find myself in tears, my ills redoubled: thus do I pass my time in tears.*

*In sad state I go, weeping my eyes out, my heart aching; and, dragging last after all other beings, I am kept continuously from peace by love's arrow's.*

*Alas! From one sun to another, and from one dark to another, I have already almost run the course of this death called life.*

*Others' faults pain me more than my grief: O that Pity – alive, my faithful helper – should see me burning in flames and help me not!*

## Fere selvaggie (Francesco Cini)

---

Fere Selvaggie  
Che per monti errate,  
Il piè fermate  
In queste verdi piaggie.  
Udit' il mio lamento  
Ch' a talor per pietà fermato il vento

Fillidi mia,  
Mia Fillide bella,  
M'è sì rubella,  
Sì spietat' e ria,  
Che mi vede morire,  
Nè vuol morend' il mio cordoglio udire.

Per lei mi struggo  
Come cer' al foco,  
Ne trovo loco  
S'io m'assid'o fuggo;  
Tal ch' ommai vint' e stanco  
Sento lo spirto e' l' cor venir mi manco.

Diteli voi,  
Se di me vi cale,  
Che' l' mio gran male  
Vien dagl' occhi suoi;  
Ditele che rimiri  
Mentre ch' io moro almeno i miei martiri.

### Fere selvaggie

O wild beasts roving on the hills, halt on those green slopes; hear my lament:

My lovely Phyllis is so unkind that, seeing me die, she will not hear my grief.

On her account I melt like wax in flame; I am all undone; my heart fails me.

Tell her, if you will, that her eyes are my undoing; tell her to use them at least to view my suffering, dying.

Dalla porta d'oriente  
Lampeggiando in ciel usciva  
E le nubi coloriva  
L'alba candida e lucente,  
E per l'aure rugiadoso  
Apria gigli e spargea rose.

Quand'al nostr'almo terreno  
Distendendo i dolci lampi  
Vide aprir su i nostri campi  
D'altra luce altro sereno;  
E portando altr'alba il giorno  
Dileguar la notte intorno.

Ch'a sgombrar l'oscuro velo  
Più soave e vezzosetta,  
Una vaga giovinetta  
Accendea le rose in cielo,  
E di fiamme porporine  
Feria l'aure matutine.

Era il crine a l'aria sparso  
Onde l'oro apria suo riso,  
E la neve del bel viso  
Dolce porpora havea sparso,  
E su'l collo alabastrino  
Biancheggiava il gelsomino.

**Dalla porta d'oriente**

*From the eastern gate came bright shining dawn, sparkling in the heavens and it tinted the clouds and with dewy breezes opened the lilies and scattered roses.*

*Then, as it shed its sweet rays over our blessed realm, it saw appear among us the brightness of another light: daylight brought another dawn to dispel the darkness.*

*To clear the veil of darkness, a sweeter, more charming and lovely damsel illuminated the pink clouds of heaven, and with purple flames fired the morning breezes.*

*From her tresses, loose in the breeze, gold took its laughter; and her snowy white cheeks were dappled with purple; and on her alabaster neck jasmine glistened.*

*From her amorous lips Love issued with fresh darts; spirits were decorated with exotic pearls, and a sweet ruby fire lit up miserable hearts.*

*Such flame came from her two bright little torches that the earth caught fire, as did the stars in heaven, and had the sun come out, it too would have burst into flame.*

*Wherever her foot trod, wherever her glance shone with love, a flower opened at every step, a zephyr arose with every look; and one heard, sweet and low, the murmur of breezes as well as of water.*

*The heavenly dawn is angry to see how this new dawn of love robs her of her splendor; she retraces her steps and already from her rosy mantle begins to shed bitter tears.*

Da le labbra innamorate,  
Muov' Amor con novi strali,  
E di perle orientali  
Se ne gian l'alme fregiate,  
Et ardeva i cor meschini  
Dolce foco di rubini.

Di due splendide facelle  
Tanta fiamma discendea,  
Che la terra intorno ardea  
Et ardeva in ciel le stelle;  
E se'l sole usciva fuora,  
Havrebb' arso il sole ancora.

Dov' il piè con vago giro,  
Dove l'occhio amor partia,  
Ogni passo un fiore apria,  
Ogni sguardo un bel zaffiro;  
E s'udia più dolc'e lento  
Mormorar con l'acqua il vento.

L'alba in ciel s'adira e vede  
Che le toglie il suo splendore  
Questa nova alba d'amore,  
E già volge in dietro il piede,  
E stillar d'amaro pianto  
Già comincia il roseo manto.





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