

AAM ACADEMY OF
ANCIENT MUSIC

AAM LIVE 2021

In stil moderno:
music by Castello,
Strozzi & Monteverdi

Live from

 WEST ROAD
CONCERT HALL



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



AAM LIVE 2021

In stil moderno: music by Castello, Strozzi & Monteverdi

Dario Castello
(c.1602-1631)

Sonate concertante in stil moderno, Libro Secondo
Sonata prima for violin
Sonata quarta for two violins

Barbara Strozzi
(1619-1677)

l'Eraclito Amoroso
Lagrima mie

Castello

Sonata duodecima for two violins and violetta
Sonata quindicesima for two violins, viola and violetta

Claudio Monteverdi
(1567-1643)

Et è pur dunque vero
Sì dolce è'l tormento

Castello

Sonata sedicesima for two violins, viola and violetta
Sonata quattordicesima for two violins and two violettas

Helen Charlston
Bojan Čičić
Persephone Gibbs
Jane Rogers
Sarah McMahon
Joseph Crouch
Eligio Luis Quinteiro
Stephen Devine

mezzo-soprano
director & violin
violin
viola
cello
violetta
theorbo
director & harpsichord

Dario Castello (c.1602-1631)

Sonate concertante in stil moderno, Libro Secondo

Sonata prima for violin

Sonata quarta for two violins

Sonata duodecima for two violins and violetta

Sonata quindicesima for two violins, viola and violetta

Sonata sedicesima for two violins, viola and violetta

Sonata quattordicesima for two violins and two violettas

'Sonatas in the modern style for organ or clavicembalo and diverse instruments in 1,2,3 and 4 voices. By Dario Castello, musician of St Mark's in Venice and head [*capo*] of the company of instruments'. The information printed on the first edition of Dario Castello's second book of 'Concertante sonatas' in 1644 represents almost the sum total of our biographical knowledge concerning this extraordinary musician. He seems to have been baptised in 1602; he might or might not have died in the Bubonic Plague pandemic of 1629-31.

Beyond that; well, it's easy to understand why Castello has been described as a 'Venetian man of mystery'. If the printed information is true, he must have been a close colleague of Claudio Monteverdi, with special responsibility for the wind players at St Marks. He's known to have been a highly skilled violinist. And from his two printed collections of Sonatas, we can hear that not only did he understand and love the various violins, cornetti, bassoons and shawms under his direction, but that he knew how to write for them – in the most colourful, innovative and gloriously inventive style.

So the best course of action is simply to listen. These short, brilliantly original sonatas, all taken from that second book, are everything that you'd hope for from the golden age of Venetian music: embracing the dramatic (and ultra-modern) *stile concitato*, looking ahead to the high-baroque world of flamboyant instrumental display, and drenching it all in the rich, shimmering colours of *La Serenissima* in all its opulence. Few early baroque masters are more specific (or more original) in the way they mix and contrast instrumental sonorities: solo violin; pairs of violins; violins, viola and violetta. And those are merely the sonatas for strings – music, as Richard Egarr has found, that is 'utterly boundless in its virtuosity, imagination and colour, and would take anything we could throw at it in performance'.

AAM Live 2021

Barbara Strozzi (1619-1677)

l'Eraclito Amoroſo

Lagrime mie

What little we know of Barbara Strozzi's personal life seems to upset every casual prejudice about female composers in 17th century Venice. Certainly, by her early adulthood Strozzi had established herself as one of the most admired singers in Venice: *'la virtuosiſſima cantatrice'*, and a member of numerous male-dominated societies of *dilettanti*. The dedication of her Op.5 (1655) reveals a composer rejoicing in her creative power:

Since feminine weaknesses no more restrain me than any indulgence of my sex impels me, I fly on the lightest wings to bow devotedly before you.

And that, unmistakably, is the spirit that animates Strozzi's music – confident, fantastic and passionate. Her principal subject, as the taste of the time dictated, was love. *l'Eraclito Amoroſo* (from Op.2, 1655) mourns a betrayal in sensuous, flowing melody, while *Lagrime mie*, from Op.7 (1659) is a languishing, operatic lament of rare intensity. It's written from a male perspective but Strozzi (whose own lovers included at least one castrato) will have been very aware that in 17th century Venice a soprano voice did not necessarily equate to a female identity.

l'Eraclito Amoroſo

Udite amanti la cagione, oh Dio,
ch'a lagrimar mi porta:
nell'adorato e bello idolo mio,
che sì fido credei, la fede è morta.

Vaghezza ho sol di piangere,
mi pasco sol di lagrime,

Listen you lovers, to the cause, oh God,
of my weeping:
in my handsome and adored idol,
whom I believed to be faithful, faith is dead.

I have pleasure only in weeping,
I nourish myself only with tears.

il duolo è mia delizia
e son miei gioie i gemiti.
Ogni martie aggradami,
ogni dolor diletta mi,
i singulti mi sanano,
i sospir mi consolano.

Ma se la fede negami
quell'incostante e perfido,
almen fede serbatemi
sino alla morte, o lagrime!
Ogni tristezza assalgami,
ogni cordoglio eternisi,
tanto ogni male affliggami
che m'uccida e sotterrmi.

Lagrimie mie

Lagrimie mie, à che vi trattenete?
Perché non isfogate il fier dolore
Che mi toglie'l respiro e opprime il core?

Lidia, che tant'adoro,
Perch'un guardo pietoso, ahi, mi donò,
Il paterno rigor l'imprigionò.

Grief is my delight
and moans are my joys.
Every anguish gives me pleasure,
every pain delights me,
sobs heal me,
sighs console me.

But if that inconstant traitor
denies me constancy,
at least let my devotion serve me
until death, o tears.
Every sadness soothes me,
every sorrow sustains itself,
every ill afflicts me so much
that it slays and buries me.

My tears, why do you hold back?
Why do you not let burst forth the fierce pain
that takes my breath and oppresses my heart?

Because she looked on me with a favorable glance,
Lidia, whom I so much adore,
is imprisoned by her stern father.

AAM Live 2021

Tra due mura rinchiusa
Sta la bella innocente,
Dove giunger non può raggio di sole;
E quel che più mi duole
Ed' accresc'al mio mal tormenti e pene,
È che per mia cagione
Provi male il mio bene.
E voi, lumi dolenti, non piangete?
Lagrimie mie, à che vi trattenete?

Lidia, ahimè, veggo mancarmi
L'idol mio che tanto adoro;
Sta colei tra duri marmi,
Per cui spiro e pur non moro.

Se la morte m'è gradita,
Hor che son privo di spene,
Deh, toglietemi la vita,
Ve ne prego, aspre mie pene.

Ma ben m'accorgo che per tormentarmi
Maggiormente la sorte
Mi nega anco la morte.
Se dunque è vero, o Dio,
Che sol del pianto mio
Il rio destino ha sete,
Lagrimie mie, à che vi trattenete?

Between two walls
the beautiful innocent one is enclosed,
where the sun's rays can't reach her;
and what grieves me most
and adds torment and pain to my suffering,
is that my love
suffers on my account.
And you, grieving eyes, you don't weep?
My tears, why do you hold back?

Alas, I miss Lidia,
the idol that I so much adore;
she's enclosed in hard marble,
the one for whom I sigh and yet do not die.

Because I welcome death,
now that I'm deprived of hope,
Ah, take away my life,
I implore you, my harsh pain.

But I well realize that to torment me
all the more
fate denies me even death.
Thus since it's true, oh God,
that wicked destiny
thirsts only for my weeping,
tears, why do you hold back?

Claudio Monteverdi (1567-1643)

Et è pur dunque vero

Sì dolce è'l tormento

In a city as lively (and as crowded) as Venice, no musician worked in a vacuum, and neither Castello nor the young Strozzi can have ignored the example of Claudio Monteverdi. He was just 19 when in 1587 he published his First Book of Madrigals, and his dedication (to a Veronese nobleman) was both modest and unmistakably proud of the fact. They deserved, he said, 'no other praise than that which is usually given to the flowers of springtime'. But he worked fast, and announced in due course that his Third Book of Madrigals (published in 1592 when he was still only 24) contained 'mature and tasty fruit'. By his Sixth (written in Mantua before 1614) and Seventh (1619) books, he was ranging freely over emotion, character and drama. *Sì dolce e' il tormento* (1624) and *Et è pur dunque vero* (1632) were both described by the composer as *scherzi* (jests) – proof that Monteverdi, too, had mastered the elegant, expressive new style that prevailed at the fashionable gatherings and social occasions where Strozzi made such an unforgettable impression a generation later.

Et è pur dunque vero

Et è pur dunque vero,
dishumanato cor, anima cruda,
che cangiando pensiero
e di fede e d'amor tu resti ignuda.
d'haver tradito me dati pur vanto,
che la cetera mia rivolgo in pianto.

È questo il guiderdone
de l'amorose mie tante fatiche?

And is it then true,
heart made soulless, cruel spirit,
that, in changing your mind,
you stand bereft of both fidelity and love?
You take pride in betraying me
so that I turn my lyre to weeping

Is this my reward
for so many loving labours?

AAM Live 2021

così mi fa ragione,
il vostro reo destin, stelle nemiche?
ma se'l tuo cor è d'ogni fe' ribelle,
Lidia, la colpa è tua non delle stelle.

Beverò, sfortunato,
gl'assasinati miei torbidi pianti,
e sempre adolorato
a tutti gl'altri abandonati amanti,
e scolpirò sul marmo alla mia fede:
Scioccho è quel cor ch'in bella donna crede.

Povero di conforto,
mendico di speranza, andrò ramingo;
e senza salma o porto,
fra tempeste vivrò mesto e solingo.
Ne havrò la morte di precipiti i a schivo
perchè non può morir chi non è vivo.

Il numero de gli anni
ch'al sol di tue bellezze io fui di neve,
il colmo degl'affari
che non mi diero mai, mai riposo breve:
Inseguono a mormorar i venti
le tue perfidie o cruda e i miei tormenti.

Is it thus that your cruel will
does justice to me, hostile stars?
But if your heart rebels against all fidelity,
Lydia, the fault is yours, not the stars'.

Unhappy me, I shall drink
my broken troubled tears,
forever saddened
for all other abandoned lovers.
And I shall carve on marble in memory of my fidelity:
'Foolish is that heart that trusts in a beautiful woman.'

Needy for comfort,
a beggar for hope, I shall go wandering;
And without baggage or harbour,
amid storms I shall live sad and solitary.
Nor shall I fear a precipitous death,
for he who is not alive cannot die.

The many years
in which I was snow in the sun of your beauty,
the height of my suffering
without even a brief respite,
will teach the winds to murmur
of your treachery, O cruel one, and of my torments.

Vivi, vivi col cor di giacio,
e l'inconstanza tua l'aure difidi;
stringi, stringi il tuo ben in braccio
e del mio mal con lui trionfa e ridi;
et ambi in union dolce gradita
fabricate il sepolcro alla mia vita.

Abissi, abissi, udite, udite
di mia disperation gli ultimi accenti,
da poi che son fornite
le mie gioie e gl'amor e i miei contenti.
Tanto è'l mio mal che nominar io voglio
emulo del inferno il mio cordoglio.

Sì dolce è'l tormento

Sì dolce è'l tormento
Ch'in seno mi sta,
Ch'io vivo contento
Per cruda beltà.
Nel ciel di bellezza
S'accreschi fierezza
Et manchi pietà:
Che sempre qual scoglio
All'onda d'orgoglio
Mia fede sarà.

Live with a heart of ice,
and your changeableness might warn the winds;
hold your beloved tightly in your arms
and laugh at and triumph over my suffering;
and both in sweet pleasant union
make a grave for my life.

Hear, you abysses, hear
the last accents of my despair;
since my joys are ended
and my loves and my pleasures,
so great is my woe that I would call
my anguish the equal of Hell.

So sweet is the torment
that lies in my heart,
that I live happily
because of its cruel beauty.
May beauty's fury
grow wide in the sky
without compassion;
for my devotion shall hold
like a rock against
pride's unrelenting wave.

AAM Live 2021

La speme fallace
Rivolgam' il piè.
Diletto ne pace
Non scendano a me.
E l'empia ch'adoro
Mi nieghi ristoro
Di buona mercè:
Tra doglia infinita,
Tra speme tradita
Vivrà la mia fè

Per foco e per gelo
riposo non hò.
Nel porto del cielo
riposo avrò.
Se colpo mortale
con rigido strale
Il cor m'impiegò,
cangiando mia sorte
Col dardo di morte
il cor sanerò.

Se fiamma d'amore
Già mai non sentì
Quel rigido core
Ch'il cor mi rapi,

False hope,
keep me wandering!
let no peace
nor pleasure befall me!
Evil woman, whom I adore,
deny me the rest
that compassion would give;
amidst infinite pain,
amidst broken hopes
shall survive my devotion.

There is no rest for me
in the warmth or the cold.
Only in heaven
shall I find rest.
If the deadly strike
of an arrow injured my heart,
I shall heal still,
and change my destiny,
death's very heart
with the same arrow

If the frigid heart
that stole mine
never has felt
love's ardour;

Se nega pietate
La cruda beltate
Che l'alma invaghì:
Ben fia che dolente,
Pentita e languente
Sospirimi un dì.

if the cruel beauty
that charmed my soul
denies me compassion,
may she die one day
by me pained,
repenting, languishing.



© Helen Charlston

Acclaimed for her musical interpretation, presence and 'warmly distinctive tone' (*The Telegraph*), **Helen Charlston** is quickly cementing herself as a key performer in the next generation of British singers. Helen won first prize in the 2018 Handel Singing Competition and was a finalist in the Hurn Court Opera Competition and the Grange Festival International Singing Competition.

Recent concert highlights include Handel's *Messiah* with the Royal Liverpool Philharmonic Orchestra, Mendelssohn's *Lobgesang* with the Royal Northern Sinfonia and Paul McCreeh, her debut at the Palau de la Musica in Barcelona for Bach's *St Matthew Passion* with the Gabrieli Consort & Players, a worldwide tour of Handel's *Messiah* with the Seattle Symphony, the Western Australian Symphony Orchestra and Adelaide Symphony Orchestra, performances as part of Barbican Sound Unbound 2019 and solo recitals at York Early Music Festival, London Handel Festival, Händel-festspiele Halle, Korčula Baroque Festival, Leicester International Music Festival and Fitzrovia Festival.

AAM Live 2021



Croatian-born violinist **Bojan Čičić** specialises in repertoire ranging from the late 16th century to the Romantic era. Since 2018 he has been leader of the Academy of Ancient Music and has recently appeared as a soloist with the Kioi Hall Chamber Orchestra in Vivaldi's *Four Seasons*, and with Instruments of Time and Truth in concertos by Mendelssohn and Beethoven.

His recording of JS Bach's Concerto for two violins with Rachel Podger was recently named the best available recording of the work by *BBC Music Magazine*. Bojan formed his own group, the Illyria Consort, to explore rare repertoire of the 17th and 18th centuries. Their debut recording of Giovanni Stefano Carbonelli's *Sonate da camera* (Nos. 1-6) achieved great critical acclaim and was chosen as one of *Presto Classical's* 'Presto Recordings of the Year' for 2017.

In 2016 Bojan was appointed Professor of Baroque Violin at the Royal College of Music, and is passionate about training the next generation of instrumentalists in historically-informed playing styles. He lives in Oxfordshire with his wife and two children.



Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians. Principal Keyboard Player with the Orchestra of the Age of Enlightenment, The Gonzaga Band, Classical Opera (The Mozartists), Steven has recorded over thirty discs with other artists and ensembles and made six solo recordings. His album of Bach's *Goldberg Variations* (Chandos Records) has received particular acclaim – including *Gramophone* magazine describing it as 'among the best'.

Steven made his London conducting debut in 2002 at the Royal Albert Hall and is now a regular performer there – including making his Proms directing debut in August 2007 with the Orchestra of the Age of Enlightenment. He is Music Director for New Chamber Opera in Oxford and conductor and Artistic Advisor for the English Haydn Festival in Bridgnorth. He teaches harpsichord and fortepiano at Trinity Laban Conservatoire in London and is Early Keyboard Consultant to the Royal Birmingham Conservatoire and Royal Welsh Colleges.

Academy of Ancient Music

The Academy of Ancient Music (AAM) is an orchestra with a worldwide reputation for excellence in baroque and classical music. Using historically-informed techniques, period-specific instruments and original sources, we bring music vividly to life in committed, vibrant performances.

Established nearly 50 years ago to make the first British recordings of orchestral works using original instruments, AAM has released more than 300 albums to date, collecting countless accolades including Classic BRIT, Gramophone and Edison awards. We now record on our own-label AAM Records, and are proud to be the most listened-to period-instrument orchestra online, with over one million monthly listeners on Spotify.

Beyond the concert hall, AAM is committed to nurturing the next generation of musicians and music-lovers through our innovative side-by-side learning and participation initiative AAMplify. Working in collaboration with partners at the Guildhall School, London Music Masters, Cambridgeshire Music Hub and others we reach thousands of children and young people across primary, secondary and tertiary education each year.

AAM is Associate Ensemble at London's Barbican Centre and the Teatro San Cassiano in Italy; Orchestra-in-Residence at the University of Cambridge, The Grange Festival, Milton Abbey International Summer Music Festival and The Apex, Bury St Edmunds; and Research Partner to the University of Oxford.



AAM Live 2021

Thank you!

AAM is indebted to the following individuals, trusts and public funders for their support of the orchestra's work.

Music sponsors

Leader

Chris and Alison Rocker

Principal Second Violin

Graham Nicholson

Principal Viola

Elizabeth and Richard de Friend

Sub-Principal Viola

Nicholas and Judith Goodison

Principal Cello

Dr Christopher and Lady Juliet Taddell

Principal Flute

Terence and Sian Sinclair

Principal Oboe

David and Linda Lakhdhir

Principal Clarinet

Clive Butler

Principal Trumpet

John and Madeleine Tattersall

Principal Theorbo

John and Joyce Reeve

Programme Notes

Dr Julia P Ellis

AAM Academy

Lady Alexander of Weedon

Dr Carol Attack and Alex van Someren

Elise Badoy Dauby

Mrs D. Broke

Hugh Burkitt

Jo and Keren Butler

Daphne and Alan Clark

Kate Donaghy

The Hon Simon Eccles

Marshall Field CBE

Tina Fordham

Malcolm and Rosalind Gammie

Madeleine Gantley

The Hon William Gibson

Jean Gooder

Christopher Hogwood CBE, in memoriam

Heather Jarman

Philip Jones

Mr and Mrs Evan Llewellyn

Anne Machin

Roger Mayhew

Professors Eric Nye and Carol Frost

Alessandro Orsaria and Julia Chan

Christopher Purvis CBE and Phillida Purvis MBE

Sir Konrad and Lady Schiemann

Mr Michael Smith

Mr Peter Tausig

Stephen Thomas

Mrs Janet Unwin

Julie and Richard Webb

Mark West

Mrs S Wilson Stephens

Mr Charles Woodward

Tony and Jackie Yates-Watson

and other anonymous donors

AAM Associates

Dr Aileen Adams CBE

Angela and Roderick Ashby-Johnson

Marianne Aston

Professors John and Hilary Birks

Julia and Charles Bland

Charles and Ann Bonney

Mrs Stephanie Bourne

Adam and Sara Broadbent

George and Kay Brock

Drs Nick and Helen Carroll

Derek and Mary Draper

Nikki Edge

Christopher and Jill Evans

The Hon. Mr and Mrs Philip Havers

Miles and Anna Hember

Frances Hogwood

Andrew Jackson

Alison Knocker

Richard and Romilly Lyttelton

Damian Lanigan

Richard Meade

Mr Peter and Mrs Frances Meyer

Mrs Marilyn Minchom Goldberg

Nick and Margaret Parker

Jane Rabagliati and Raymond Cross

Chris and Valery Rees

Michael and Giustina Ryan

Dr Robert Sansom

The Hon. Zita Savile

Thomas and Joyce Seaman

Mr Peter Shawdon

Colin and Brenda Soden

Fiona Stewart

Professor Tony Watts OBE

Peter and Margaret Wynn

Patricia C Yeiser, USA

and other anonymous donors

Trusts & Foundations

John S Cohen Foundation

Daiwa Anglo-Japanese Foundation

The Derek Hill Foundation

J Paul Getty Jr General Charitable Trust

John Armitage Charitable Trust

John Ellerman Foundation

The Perry Family Charitable Trust

William A Cadbury Charitable Trust

and other anonymous trusts and foundations



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Support us

For nearly 50 years, the Academy of Ancient Music has been exploring, preserving and revealing the great treasure house of baroque and classical music.

To find out how you can support AAM, please contact:

Liz Brinsdon, Head of Development

liz.brinsdon@aam.co.uk

+44 (0)7534 997803