

# New Worlds

2021-22

## Travelogue

Wednesday 16 February 2022 | 7.30pm  
West Road Concert Hall, Cambridge

Friday 18 February 2022 | 7.30pm  
Milton Court Concert Hall, London

# NEW WORLDS

2021-22

## A New Created World

Haydn's *The Creation* with Laurence Cummings

■ 28 September 2021 | Barbican Hall, London

## The Enchanted Forest

Handel, Rameau and Geminiani with Josette Simon OBE

■ 27 October 2021 | West Road Concert Hall, Cambridge

■ 28 October 2021 | Milton Court Concert Hall, London

## South America

from Rome to Peru with VOCES8

■ 24 November 2021 | West Road Concert Hall, Cambridge

■ 25 November 2021 | Milton Court Concert Hall, London

## Travelogue

a voyage across Europe with Anna Dennis

■ 16 February 2022 | West Road Concert Hall, Cambridge

■ 18 February 2022 | Milton Court Concert Hall, London

## Exile

Haydn in London with Ann Hallenberg

■ 9 March 2022 | West Road Concert Hall, Cambridge

■ 10 March 2022 | Milton Court Concert Hall, London

## St John Passion

JS Bach's masterwork in its rarely heard 1725 version

■ 15 April 2022 | Barbican Hall, London

## La Turquie

Ottoman Empire at Versailles with Peter Whelan

■ 18 May 2022 | West Road Concert Hall, Cambridge

■ 19 May 2022 | Milton Court Concert Hall, London

## Genius

Mozartian fireworks with Richard Egarr and Robert Levin

■ 1 July 2022 | Barbican Hall, London

**Anna Dennis** *soprano*

**Thomas Walker** *tenor*

**Academy of Ancient Music**

**Laurence Cummings** *director & harpsichord*

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**MONTEVERDI** Lamento d'Arianna

**LANIER** Sinfonia

**LANIER** No more shall meads

**RAMSEY** In Guilty Night

**FRESCOBALDI** Recercar Settimo 'sopra sol, mi, fa, la, sol'

**DUARTE** Sinfonia No.6

**SWEELINCK** Poi che voi non volete

**DI LASSO** Un jour vis un foulon

*Interval: 20 minutes*

**RUSCA** Canzon Prima à 4 'La Boromea'

**MONTEVERDI** Cruda Amarilli

**HUME** Harke, Harke, No.11 *and* Capitaine Humes Pavane, No.47

**MARINI** Sonata Quarta per sonar con due corde, Op.8

**CACCINI** Lasciatemi qui solo

**LANIER** Hero's Complaint to Leander

**MONTEVERDI** Tirsi e Clori

**barbican**  
Associate Ensemble

# from John McMunn

chief executive

As John Lennon had it, 'Life is what happens to you while you're busy making other plans'. So, too, is history, if Nicholas Lanier's notable and consequential life is anything to go by.

Lanier joined the King's orchestra in 1610 as a lutenist and was made the first Master of the King's Music in 1625, but he is perhaps best known for a series of visits he made to Italy to collect paintings for Charles I. Along the way, however, he discovered the *seconda pratica*, a new musical style exemplified most notably by the dramatic madrigals and operas of Claudio Monteverdi.

Lanier's own experiments in this new style are largely forgotten today, but they form a foundation for the great English monodists of the later 17th century, namely Henry Purcell and his contemporaries. In this way, Lanier's rather serendipitous musical life demonstrates how far *New Worlds* can extend, beyond the physical and cultural realms to the inner reaches of the imagination, where limitless riches await.

On our explorations tonight, we are delighted to be joined by two artists of real distinction in this repertoire, soprano



Anna Dennis and tenor Thomas Walker, as well as a sterling ripieno trio who join in the more richly scored items on the programme. And underpinning it all are our acclaimed musicians, ably directed from the harpsichord by Music Director Laurence Cummings.

What better way to chase away the winter doldrums? Thank you for joining us – and enjoy!

A handwritten signature in dark ink, appearing to read 'John McMunn' with a stylized flourish below it.



A violin is visible in the background, slightly out of focus, with its body and strings clearly visible. The background is a warm, brownish-orange color.

# We are AAM



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## New Worlds: Travelogue

JOHN DOWLAND (1563-1626) Come away, sweet love

CLAUDIO MONTEVERDI (1567-1643) Lamento d'Arianna

NICHOLAS LANIER (1588-1666) Sinfonia

LANIER No more shall meads

ROBERT RAMSEY (1590s-1644) In Guilty Night

GIROLAMO FRESCOBALDI (1583-1643) Recercar Settimo 'sopra sol, mi, fa, la, sol'

LEONORA DUARTE (1610-c1678) Sinfonia No.6

JAN PIETERSZOOM SWEELINCK (1562-1621) Poi che voi non volete

ORLANDO DI LASSO (1530/32-94) Un jour vis un foulon

*Interval: 20 minutes*

CLAUDIA FRANCESCA RUSCA (1593-1676) Canzon Prima à 4 'La Boromea'

CLAUDIO MONTEVERDI Cruda Amarilli

TOBIAS HUME (1569-1645) Harke, Harke, No.11 and

Captaine Humes Pavane, No.47

BIAGIO MARINI (1594-1663) Sonata Quarta per sonar con due corde, Op.8

FRANCESCA CACCINI (1587-c1640) Lasciatemi qui solo

LANIER Hero's complaint to Leander

MONTEVERDI Tirsi e Clori

*Texts start on page 13*

## Introduction

*by Leo Duarte*

This programme is designed to do two things. Firstly, to expose the *seconda pratica* compositional style by juxtaposing these novel works with older *prima pratica* compositions. Secondly, to illustrate an imaginary journey through the landscape of early 17th-century Europe of the type Lanier himself would have undertaken: through the Low Countries, taking in a visit to his musical acquaintances there, then south, singing traveling songs with his companions along the way, through the Alps to Milan where Lanier was engaged to procure art for the English crown, and finally to Venice, where Lanier first came into contact with Monteverdi and the new *seconda pratica* style.

## Programme Note

In 1597 the great English lutenist John Dowland published his *First Booke of Songes*, an exquisite collection of four-part polyphonic ayres with lute accompaniment. It was a huge success, starting a vogue which lasted for a generation, yet its style was already obsolescent, a quintessentially Elizabethan collection produced in the last years of the Queen's long reign. Many of the songs are in dance forms such as galliards and almains, soon to be superseded by continental *corantos* and *voltas* (the latter, requiring the gentleman to hoist the lady aloft with the aid of an intimate grip and a well-placed knee, was considered risqué, particularly when Elizabeth danced it with the Earl of Leicester!); some also exist as instrumental works; many reference leading statesmen of the Elizabethan court. ***Come away, sweet love*** shows the influence of the continental canzonetta in its largely homophonic opening section, but the contrapuntal blossoming of its second section is much more madrigalian, though with an intricately polyphonic lute part.

As a memorial to a great age, the *First Booke* is magnificent and poignant, for so many aspects of this musical style were shortly to be swept away. By 1597 the seeds of a new style of music – emotional, harmonically adventurous, often virtuosic, and with a flexible, semi-improvised accompaniment over a simple bass line – were well and truly sown. Some of the earliest solos in this new style (referred to as *seconda pratica*) were performed at the splendid 1589 Florentine wedding of Christina of Lorraine and Ferdinando de' Medici, and later published by Cristofano Malvezzi. They were part of the musical interludes during a play, but so striking were these developments that the interludes are now famous and the play long forgotten. This was the sound of things to come; the genie was out of the bottle, and the new *seconda pratica*, developed and explored by competent musicians at the Tuscan court, awaited its first musical star.

Enter Claudio Monteverdi, just four years Dowland's junior, a revered madrigalist and church musician from Cremona, and initially an expert proponent of the *prima pratica* or old style, as evidenced by his first madrigal publications. Monteverdi's early interest in – and exploration of – the *seconda pratica* was strong enough to catch the ear and attract the ire of the theorist Giovanni Maria Artusi, who published an attack on his music in 1600. Monteverdi was content to let things take their course, rather than respond formally; he gained an influential supporter in Adriano Banchieri, who praised his music for its expressiveness, its 'matchless declamation' and its harmonies, all trademarks of the *seconda pratica*. In 1606 he was commissioned to set Alessandro Striggio's *L'Orfeo* for the Mantuan court; the spectacular result is widely considered to be the first effective opera, blending old-style polyphonic chorus writing with piercingly emotive new-style recitative.

It was followed in 1608 by *L'Arianna*, of which only the *Lamento* survives. It is the most powerful demonstration of the *seconda pratica* one could wish for. Monteverdi lets us hear only a single syllable of the devastating text '*Lasciate me morire*' ('Leave me to die') before searing us with bone-crunching dissonance. The simple underpinning of the continuo showcases the solo voice, emphasising emotive words without ever obscuring the text. The result is powerful and unsettling, and worlds away from Dowland's *Come again*, which now sounds almost twee and saccharine in comparison.

Into this battleground of musical styles steps one of the most remarkable figures in English court music. Nicholas Lanier was a third-generation musician from a French Huguenot family, with an Italian mother and familial links to all of the significant Italian musical families at court. Cultured, capable and cosmopolitan, he had visited Europe whilst indentured to the household of Lord Salisbury, and became a skilled singer, lutenist and viol player who made his mark working on court masques even before his appointment to a court place in 1616. An idea of his versatility comes from Ben Jonson, whose masque *Lovers Made Men* was 'sung (after the Italian manner) *Stile recitativo*, by Master Nicholas Lanier; who ordered and made both the Scene, and the Musicke.' This reference to his artistic input is significant, for Lanier was much involved in painting. His very competent self-portrait hangs in the Music Faculty at Oxford; he sat for at least five of the leading artists of the day, and he was entrusted by Prince (later King) Charles with the acquisition of paintings for the royal collection. He made several trips to Italy for this purpose, where the art dealer Daniel Nijs described him going around 'buying the earth with his well-lined purse'.

Lanier was evidently politically adroit, for his rise was meteoric and his career polymathic. In around 1626 he was appointed as the first 'Master of the Musicke' at court, with a salary of £200 per annum – around ten times a typical court musician's salary. However, it is as an art connoisseur that he casts the longest shadow, for it was Lanier whom King Charles I sent to Mantua to negotiate the purchase of the Gonzaga's magnificent art collection in 1627-8. Some of the paintings Lanier bought still hang in the Royal Collection today. Like all courtiers, Lanier suffered during the Civil War and Interregnum, exiling himself to Antwerp, where he survived as a painter and copyist. Unlike most of his colleagues, however, Lanier was reappointed to his old post by Charles II in 1660, and so, astonishingly, this musician born in the year of the Spanish Armada was heard by Samuel Pepys in October 1665: 'Lanier sings, in a melancholy method, very well, and a sober man he seems to be.' Lanier published none of his music, and relatively little of it survives; in 1645 he described himself as 'in Exile, Plundered not only of his fortune, but of all his Musicall Papers'.



*Nicholas Lanier, artist unknown*

The first of his works heard tonight is a very short **Sinfonia** which is immediately followed by one of his few surviving songs: the tuneful **No more shall meads** was extremely popular, surviving in several versions with different bass accompaniments. **In Guilty Night** by the Cambridge musician Robert Ramsey appears to be the earliest musical setting of this story from the Book of Samuel and the version we hear today, but it was extensively reworked by Lanier, who modified the vocal parts and supplied a completely different bass.

Lanier's extended musical family, combined with his own travels across Europe, would

have brought him into contact with many continental musicians and their work. Roger North described him as 'a wise observer of the Italian musick'. He visited Rome in 1625, where he might have been tempted to hear Girolamo Frescobaldi, organist at St Peter's. His **Recercar Settimo 'sopra sol, mi, fa, la, sol'** (the solmisation syllables of the opening motif) was published in Rome in 1615. Intriguingly, it was later reworked into the five-part string **Sinfonia No.6** by the Antwerp musician Leonora Duarte. Lanier might have heard her version also; he visited the salon of the Duarte family in 1644.

Both the Frescobaldi and Duarte works are *prima pratica* pieces, working counterpoint around a *cantus firmus*. The old style remained popular, and although characterised by tightly controlled polyphony with rules governing voice leading and dissonance, there was considerable variety of texture and approach. At the grander end of the spectrum, the madrigal **Poi che non volete**, by one of the leading north European madrigalists and keyboard players Jan Pieterszoon Sweelinck, is written in polished five-part counterpoint, and the voices move largely

independently, with some imitation between the two top parts. Orlando di Lasso's chanson ***Un jour vis un foulon***, on the other hand, is largely in the four-part homophonic style popular for comedic works, in a tradition stretching back to Jannequin and Sermisy. The piece was included in the first collection of secular vocal music published in England, a 1570 anthology of Lasso's works published by Vautrollier. This song became known in England as '*Monsieur Mingo*' or '*Samingo*', acquired English words in place of the original almost untranslatable punning French, and was quoted by no fewer than five major English dramatists, including Shakespeare.

Instrumental music in the early 17th century underwent transformations comparable to those in vocal music, but the older polyphonic style remained popular here also. The *canzona* was a staple of both keyboard and consort repertoires, but we hear an unusual example appropriate to our current situation. ***Canzon prima a 4 'La Borromea'*** is from the Milanese nun Claudia Francesca Rusca's 1630 '*Sacri Concerti*' published during a raging plague. The only remaining copy was destroyed in World War II, but luckily a microfilm survived.

Monteverdi's fifth book of madrigals of 1605 includes some of the works written in the 1590s whose daring harmonies disturbed Artusi. ***Cruda Amarilli*** grabs attention with its dissonant second chord and frequent use of striking harmony, but in most respects it is an old-style work, *a cappella* (some works in the collection have a continuo part), fully polyphonic, and replete with word-painting such as the sighing phrases on the word 'ahi'. It is one of the gems from Monteverdi's Mantuan period, often reprinted and likely to have been in circulation still when Lanier visited that city in 1627.

In quite a different vein are two pieces from the first publication (1605) by the soldier Tobias Hume: ***Harke, Harke*** and ***Captaine Humes Pavane***. Hume's claim that 'from henceforth, the stateful instrument Gambo Violl shall with ease yeelde full various and as devicefull Musicke as the Lute', prompted a printed riposte from an indignant John Dowland in 1612. This chordal way of viol playing, written in tablature like lute music, and often employing different tunings, was popular in Jacobean England, and Lanier was a virtuoso of this style. The art dealer Daniel Nijs admired 'his playing of the bass viol, from which he can get more than others can from a lute'.

Whilst English viol players were tackling lute-like thickets of chords, a whole new style of violin playing was developing in Italy, focused on mercurial changes of mood, affective melodic lines and striking harmonies comparable to vocal recitative. Biagio Marini's ***Sonata Quarta per sonar con due corde***, published in Venice in



1629, is a virtuosic showpiece for the violin. The description '*con due corde*' refers to the extended central passage in double-stops.

Francesca Caccini was a daughter of the famous Giulio Caccini, who was much involved in initial explorations of the *seconda pratica* in Florence. Noted as a singer, lutenist, and composer, Francesca subsequently became the highest-paid musician at the Medici court, writing the earliest surviving opera by a female composer, and publishing a substantial collection of songs encompassing all of the newly fashionable styles in 1618. ***Lasciatemi qui solo*** shares much with the emotional world of Monteverdi's *Lamento d'Arianna*, but Caccini's work is set strophically, each verse quoting the Rinuccini text used by Monteverdi: '*lasciatemi morire*'. It is also heavily garlanded with vocal ornamentations of the kind for which Caccini herself was famed as a singer.

We return to Lanier for an extended soliloquy, ***Hero's complaint to Leander***, about which Roger North tells us everything we need to know :

*'Hero & Leander... for many years went about from hand to hand, even after the Restoration, and at last crept out wretchedly drest among playfords Collections in print. The King was exceedingly pleased with this pathetic song, and caused Lanneare often to sing it, to a Consort attendance, while he stood next, with his hand upon his shoulder. This was the first of the Recitative kind that ever graced ye English language. I have mentioned so much of this peice, becaus circumstances considered, it is a non pareil'.*

This is the first substantial attempt at true recitative in English, and this work alone would have guaranteed Lanier at least a footnote in musical history.

However, through his own polymathic abilities, Lanier became a significant figure in 17th-century English history, and there can be no finer epitaph for a composer who built his career in the dance-based court masque than our concluding piece. Monteverdi's ***Ballo Clori e Tirsi*** brings together all of the styles we have encountered thus far. Tirsi's opening song, strophic, syllabic and tuneful, contrasts with Clori's responses in recitative, until finally the desire to dance brings both together in exuberant manner:

*Balliam e giriamo, corriam e saltiamo,  
Qual cosa più è degna il ballo n'insegna!*

*'Let us dance and whirl, run and leap,  
nothing is worthier than what the dance teaches!'*

# Texts

## **DOWLAND Come again, sweet love**

Come again, sweet love doth now invite  
Thy graces that refrain  
To do me due delight;  
To see, to hear, to touch, to kiss, to die  
with thee again, in sweetest sympathy.

Come again, that I may cease to mourn  
Through thy unkind disdain:  
For now, left and forlorn,  
I sit, I sigh, I weep, I faint, I die,  
In deadly pain, and endless misery.

All the day the sun that lends me shine  
By frowns do cause me pine  
And feeds me with delay;  
Her smiles, my springs that makes my joys to grow,  
Her frowns, her frowns the Winters of my woe.

All the night my sleeps are full of dreams,  
My eyes are full of streams,  
My heart takes no delight  
To see the fruits and joys that some do find,  
And mark the storms are me assign'd.

Out alas! My faith is ever true,  
Yet will she never rue,  
Nor yield me any grace,  
Her eyes of fire, her heart of flint is made:  
Whom tears nor truth may once invade.

Gentle Love, draw forth thy wounding dart,  
Thou canst not pierce her heart:  
For I, that do approve  
By sighs and tears, more hot than are Thy shafts,  
Do tempt: while she, for triumphs, laughs.

**MONTEVERDI Lamento d'Arianna**

Lasciatemi morire!

E che volete voi che mi conforte

In così dura sorte,

In così gran martire?

Lasciatemi morire!

O Teseo, o Teseo mio,

Sì che mio ti vo' dir, chè mio pur sei,

Benchè t'involi, ah! crude! a gli occhi miei.

Volgiti, Teseo mio,

Volgiti, Teseo, oh Dio!

Volgiti indietro a rimirar colei

Che lasciato ha per te la patria e il regno,

E in queste arene ancora,

Cibo di fere dispietate e crude,

Lascierà l'ossa ignude.

O Teseo, o Teseo mio,

Se tu sapessi, oh Dio!

Se tu sapessi, oimè!, come s'affanna

la povera Arianna,

Forse, forse pentito

Rivolgeresti ancor la prora al lito.

Ma, con l'aure serena

Tu te ne vai felice et io qui piango;

A te prepara Atene

Liete pompe superbe, et io rimango

Cibo di fere in solitarie arene;

Te l'uno e l'altro tuo vecchio parente

Stringerà lieti, et io

Più non vedrovvi, o madre, o padre mio.

Dove, dove è la fede,

Che tanto mi giuravi?

Così ne l'alta sede

Tu mi ripon de gli avi?

Son queste le corone

Onde m'adorni il crine?

Questi gli scettri sono,

Queste le gemme e gli ori:

**Ariadne's Complaint**

Leave me to die!

And what do you think can comfort me

In so harsh a destiny,

In so great martyrdom?

Leave me to die!

O Theseus, o my Theseus,

For mine I say, since you are that,

Although you flee, cruel, from my eyes.

Turn back, my Theseus,

Turn back, Theseus, oh God!

Turn back to look again on her

Who left for you her native land and  
realm,

And on these sands,

Food for pitiless and cruel wild animals,

Will leave her bare bones.

O Theseus, o my Theseus,

If you knew, oh God!

If you knew, alas, how

Poor Ariadne suffers,

Perhaps, perhaps repentent

You'd yet turn your prow toward the  
shore.

But with gentle breezes

You depart happy while I weep;

For you Athens is preparing

Joyful, magnificent celebrations, while I  
remain

Food for wild beasts on solitary sands;

Every aged relative of yours will happily

Embrace you, while I will never again

See you, o Mother, o Father of mine.

Where is the faithfulness

that you swore to me so much?

Is this how you place me on the

High throne of your ancestors?

Are these the crowns

With which you adorn my locks?

These the sceptres,

These the gems and the gold:

Lasciarmi in abbandono  
A fera che mi strazi e mi divori?

Ah Teseo, ah Teseo mio,  
Lascierai tu morire,  
In van piangendo, in van gridando aita,  
La misera Arianna  
Che a te fidossi e ti diè gloria e vita?

Ahi, che non pur risponde!  
Ahi, che più d'aspe è sordo a' miei  
lamenti!  
O nembi, o turbi, o venti,  
Sommergetelo voi dentr' a quell'onde!  
Correte, orche e balene,  
E de le membra immonde  
Empiete le voragini profonde!  
Che parlo, ahi! che vaneggio?  
Misera, ohimè! che chieggio?  
O Teseo, o Teseo mio,  
Non son, non son quell'io,  
Non son quell'io che i ferì detti sciolsi:  
Parlò l'affanno mio, parlò il dolore;  
Parlò la lingua sì, ma non già'l core.

Misera, ancor dò loco  
A la tradita speme, e non si spegne  
Fra tanto scherno ancor d'amor, il foco?  
Spegni tu, Morte, omai le fiamme  
indegne!  
O madre, o padre, o de l'antico regno  
Superbi alberghi, ov' ebbi d'or la cuna.

O servi, o fidi amici (ahi fato indegno!)

Mirate ove m'ha scorto empia fortuna!  
Mirate di che duol m'han fatto erede  
L'amor mio, la mia fede, e l'altrui inganno!  
Così va chi tropp'ama e troppo  
crede.

*Text Ottavio Rinuccini*

To leave me abandoned to a  
Beast who will tear me apart and devour  
me?

Ah Theseus, ah my Theseus,  
Will you leave to die,  
Weeping in vain, calling in vain for help,  
The pitiable Ariadne  
Who trusted you and gave you glory and  
life?

Alas, he doesn't even respond!  
Alas, he is more deaf than an asp to my  
laments!  
O storm-clouds, o tornados, o winds,  
Submerge him under the waves!  
Hurry, orcas and whales,  
And with his filthy limbs  
Fill the deep abysses!  
What am I saying, alas! or raving?  
Wretched, oh dear! what do I ask?  
O Theseus, o my Theseus,  
It's not I, I am not the one  
Who unleashed such fierce words:  
My anguish spoke, my grief spoke;  
My tongue spoke, yes, but not my heart.

Poor me, do I still hold onto  
A betrayed hope, is the fire of love,  
Despite so much scorn, not put out?  
Extinguish, Death, at last the unworthy  
flames!  
O Mother, o Father, o magnificent palaces  
Of my old realm, where I had a golden  
cradle,  
O servants, o trusted friends (alas, mean  
Fate!),  
Look where evil fortune has brought me!  
Look what grief I am heir to through  
My love, my faith, and another's deceit.  
Such is one's lot if one loves and trusts too  
much.

*Translation Barbara Sachs*

**LANIER No more shall meads**

*Poem by Thomas Carew (1595-1640)*

No more shall meads be deck'd with  
flow'rs,  
Nor sweetness live in rosy bow'rs,  
Nor greenest buds on branches spring,  
Nor warbling birds delight to sing,  
Nor April violets paint the grove,  
When once I leave my Celia's love.

The fish shall in the ocean burn,  
And fountains sweet shall bitter turn;  
The humble vale no floods shall know,  
When floods shall highest hills o'erflow:  
Black Lethe shall oblivion leave,  
Before my Celia I deceive.

Love shall his bow and shafts lay by,  
And Venus' doves want wings to fly:  
The sun refuse to show his light,  
And day shall then be turned to night;  
And in that night no star appear,  
Whene'er I leave my Celia dear.

Love shall no more inhabit Earth,  
Nor lovers more shall love for worth;  
Nor joy above in Heaven dwell,  
Nor pain torment poor souls in hell:  
Grim Death no more shall horrid prove,  
Whene'er I leave bright Celia's love.

---

**RAMSEY In Guilty Night** *A Dialogue between Saul, the Witch of Endor, and Samuel's Ghost***Saul**

In guilty night and hid in false disguise,  
Forsaken Saul to Endor comes and cries:  
'Woman arise, call pow'rful arts together  
and raise the soul whom I shall name up hither.

**Witch**

Why should'st thou wish me die? Forbear, my son.  
Dost thou not know, what cruel Saul hath done?  
How he hath kill'd, how he hath murder'd all  
that were wise or could on spirits call?

**Saul**

Woman be bold. Do but the thing I wish.  
No harm from Saul shall ever come for this.

**Witch** Whom shall I raise or call? I'll make him hear.

**Saul** Old Samuel, let only him appear.

**Witch** Alas!

**Saul** What dost thou fear?

**Witch** Nought else but thee, for thou are Saul and hast beguiled me.

**Saul** Peace, and go on. What see'st thou? Let me know!



**Witch** I see the gods ascending from below.

**Saul** Who's that, that comes?

**Witch** An old man mantled o'er.

**Saul** Oh, that is he! Let me that ghost adore.

**Ghost**

Why has thou robb'd me of my rest, to see,  
that which I hate, this wicked world and thee?

**Saul**

Oh, I am sore distressed, vexed sore.  
God hath me left and answers me no more.  
Oppressed with war, and inward terror too,  
For pity's sake tell me what I shall do?

**Ghost**

Art thou forlorn of God and com'st to me;  
What can I tell thee then but misery?  
Thy kingdom's gone unto thy neighbour's race;  
Thine host shall fall by sword before thy face.  
Tomorrow thou (till then, farewell and breathe),  
thou and thy sons shall be with me, beneath.

---

**SWEE LINCK Poi che non volete**

Poi che voi non volete ch'io vi baci,  
occhi prigion d'amore,  
lasciate ch'in voi baci lo mio core,  
che non si disconvien, che per aita,  
io bac' in voi chi può tenirm' in vita.

Because you do not want me to kiss you,  
eyes, prison of love,  
In you let me kiss my heart  
[Because] it is not inappropriate, for help  
I kiss you, you who can keep me alive  
*Translation Nicola Barbagli*

---

**ORLANDO DI LASSO Un jour vis un foulon**

Un jour vis un foulon qui fouloit,  
et en foulant mon fron regardoit.  
Je luy dy: gentil foulon,  
qui foule, foule, foule,  
ne regarde plus mon fron,  
mais foule, foule, foule.

One day I saw a fuller\*, who was fulling.  
In doing so he looked at me.  
I said to him: 'Gentle fuller,  
who art fulling,  
look at me no longer,  
but press on.'

*\*A fuller is a type of grape presser  
Translation Frederick Sternfield*

**CACCINI Lasciatemi qui solo**

Lasciatemi qui solo  
Torna te augelli al nido  
Mentre l'anim' e 'l duolo  
Spiro su questo lido.  
Altri meco non voglio  
Ch'un freddo scoglio,  
È 'l mio fatal martire.  
Lasciatemi moirire.

Dolcissime sirene,  
Che'n sì pietoso canto  
Raddolcite mie pene  
Fate soave il pianto,  
Movet' il nuoto al fronde  
Togliete all'onde  
I crudi sdegni, e l'ire  
Lasciatemi morire.

Placidissimi venti  
Tornate al vostro speco  
Sol miei duri lamenti  
Chieggo che restin meco  
Vostri sospir non chiamo  
Solvingo bramo  
I miei dolor finire.  
Lasciatemi morire.

Felicissimi amanti  
Tornate al bel diletto  
Fere escono tanti  
Fuggite il mesto aspetto  
Sol dolcezza di morte  
Apra le porte  
All' ultimo languire.  
Lasciatemi morire.

Avarissimi lumi  
Che su'l morir versate  
Amarissimi fiumi  
Tard'e vostra pietade  
Già mi sento mancare  
O luci avar'è  
Tarde al mio conforto  
Già son esangue smorto.

Leave me here alone  
Return, birds, to your nests  
While my soul and my pain  
I give up on these shores.  
I want no one else with me  
Other than a cold rock  
And my fated death.  
Leave me to die.

Sweetest sirens,  
Who with such merciful song  
Sweeten my sufferings and  
Soften my weeping,  
Go elsewhere to swim  
Dampen the waves'  
Cruel scorn, and their ire  
Leave me to die.

Caldest winds  
Return to your cave  
I ask that only my harsh laments  
Remain with me  
I do not call upon your sighs  
Alone I wish  
To end my sufferings.  
Leave me alone to die.

Happiest lovers  
Return to your beautiful pleasures  
Wild beasts, whether birds or fish  
Flee from this sad countenance  
Only the sweetness of death  
Should open its doors  
To this final languishing.  
Leave me to die.

Most avaricious eyes  
That on point of death spill  
The bitterest rivers  
Your pity comes too late  
Already I feel myself fail  
Oh eyes, stingy  
And slow to comfort me  
I am already bloodless and lifeless.

**LANIER Hero's complaint to Leander**

Nor com'st thou yet, my slothful love, nor yet?  
Leander, O my Leander, canst thou forget  
Thy Hero? Leander! Why dost thou stay?  
Who holds thee, cruel? What hath begot delay?

Too soon alas, the rosy fingered Morn  
Will chase the darksome Night! Ah me, I burn  
And die in these my languishing desires.  
See, see the taper wastes in his own fires,  
Like me, and will be spent before you come;  
Make haste then, my Leander, prithee come.

Behold the winds and seas, deaf and enrag'd,  
My imprecations have in part assuag'd;  
Their fury's past, but thou more deaf than they,  
More merciless, torment'st me with delay!

If far from hence, upon thy native shore,  
Such high delights thou tak'st, why didst thou more  
Incite my hot desires with faithless lines,  
Flattering me with promise that when the winds  
Became less high, and shores had some repose,  
If I did but the friendly torch expose,  
To be thy guide, thou would'st not fail to come.

The shores have peace, the winds and seas are dumb;  
Thy Hero here attends thee, and the light  
Invades the horror of the sable night;  
Come quickly then and in these arms appear,  
That have been oft thy chiefest calm, thy sphere.

Wretch that I am, 'tis so, ye Gods, 'tis so!  
Whilst here I vent to heav'n and seas my woe,  
Here at Abydos, in a newer flame,  
Forgets that e'er he heard poor Hero's name.

Ah! Lighter than blossoms or the fleeting  
Air that sheds them, how, O how can'st thou repair  
Thy broken faith? Is this the dear respect  
Thou bears to oaths and vows, thus to neglect  
Both Citheraea and her nun? Is this  
The inviolable band of Hymen? This  
The knot before the sacred altar made  
Of seaborne Venus? Heav'ns, lend your aid  
And arm yourselves in thunder! Oh, but stay!  
What vain thoughts transport thee, Hero? Away  
With jealous fury! Leander's thine, thou his,

*Please turn the page quietly*

And the poor youth at home lamenting is  
The wary eyes of his old parents. Now  
Steals from them apace unto the shore: now  
With hasty hand doth fling his robes from him,  
And even now, bold boy, attempts to swim,  
Parting the swelling waves with iv'ry arms,  
Borne up alone by Love's all pow'rful charms.

You gentle peaceful winds! If ever love  
Had pow'r in you; if ever you did prove  
Least spark of Cupid's flame, for pity's sake,  
With softest gales more smooth and easy make  
The troubled floods unto my soul's delight.

You show'rs! You storms and tempests black as night,  
Retire your fury till my love appear  
And bless these shores in safety, and I here  
Within my arms enfold my only treasure!  
Then all enrag'd with horror, send at pleasure  
The frothy billows high as heav'n, that he  
May here for e'er be forced to dwell with me!

But hark! O wonders! What sudden storm is this?  
Seas menace heav'ns and the winds do hiss  
In scorn of this my just request. Retire!  
Retire, my too too vent'rous love, retire.  
Tempt not the angry seas! Ah me! Ah me  
The light! The light's blown out! O Gods! O deadly night!

Neptune! Aeolus! Ye pow'rful deities!  
Spare, O spare my jewel! Pity the sighs  
And tears of wretched Hero! 'Tis Leander  
Trusts you with his love and life: fair Leander,  
Beauty of these shores! See, see, the bashful Morn,  
For sorrow of my great laments, hath torn  
Through cloudy night a passage to my aid  
And here beneath, amid the horrid shade,  
By her faint light, something methinks I spy  
Resembling my soul's joy. Woe's me, 'tis he!  
Drown'd by th' impetuous floods. O dismal hour!  
Curs'd be the seas, these shores, this light, this tow'r!  
In spite of fate, dear love, to thee I come:  
Leander's bosom shall be Hero's tomb.

## **MONTEVERDI Tirsi e Clori**

### **Tirsi**

Per monti e per valli,  
bellissima Clori,  
già corrono a' ballile  
le Ninfe e pastori.  
Già, lieta e festosa,  
ha tutto ingombrato  
la sciera amorosa  
il seno del prato.

### **Clori**

Dolcissimo Tirsi,  
già vanno ad unirsi,  
già tiene legata  
l'amante l'amata.  
Già movon concorde  
il suon a le corde:  
Noi soli negletti  
qui stiamo soletti.

### **Tirsi**

Su Clori, mio core,  
andiamo a quel loco,  
ch'invitano al gioco  
le Gratie ed Amori.  
Già Tirsi distende  
la mano e ti prende,  
che teco sol vole  
menar le carole.

### **Clori**

Sì, Tirsi, mia vita,  
ch'a te solo unita  
vo girne danzando,  
vo girne cantando.  
Pastor benche degno,  
non faccia disegno  
di mover le piante  
con Clori sua amante.

### **Tirsi & Clori**

Già, Clori gentile,  
noi siam ne la schiera:  
Con dolce maniera  
seguiam' il lor stile.

From the mountains and the valleys,  
fairest Cloris,  
nymphs and shepherds  
are already hasting to the dance.  
Now, merry and festive,  
the amorous band  
has quite invaded  
the centre of the meadow.

Sweetest Thyrsis,  
they come to be united,  
the lover now holds  
the beloved entwined;  
Now they are tuning  
the winds and the strings:  
only we, neglected,  
are standing here alone.

Come Cloris, my love,  
let us go to that place,  
Invited to join in the sport  
by the Graces and Cupids.  
See, Thyrsis holds out  
his hand to clasp you,  
since only with you  
will he take part in the round.

Yes, Thyrsis, my life  
joined with you alone  
will I go dancing,  
will I go singing.  
Let no shepherd, be he ever so worthy,  
be so bold as to desire  
to go to the dance  
with Cloris, your beloved.

And now, gentle Cloris,  
we are amidst the throng  
with sweet demeanour  
let us follow their ways.

*Please turn the page quietly*



Balliamo et in tanto  
spieghiamo col canto,  
con dolci bei modi  
del ballo le lodi.

### **Tutti**

Balliamo ch'il gregge,  
al suon de l'avena  
ch'i passi cor regge  
il ballo ne mena:  
e saltano snelli  
i capri e gli agnelli.  
Balliam, che nel cielo  
con lucido velo,  
al suon de le sfere,  
hor lente hor leggiere  
con lumi e facelle  
su danzan le stelle.  
Balliam, che d'intorno  
nel torbido giorno,  
al suono de venti  
le nubi correnti,  
se ben fosche et adre,  
pur danzan leggiadre.  
Balliamo che l'onde  
al vento che spira  
le move e l'aggira,  
le spinge e confonde  
sì come lor siede  
se movon il piede,  
e ballan le linfe  
quai garuli Ninfe.  
Balliam ch'i vezzosi  
bei fior ruggiadosi,  
se l'aura li scuote  
con urti e con ruote,  
fan vaga sembianza  
anch'essi di danza.  
Balliam e giriamo,  
corriam e saltiamo,  
qual cosa è più degna  
il ballo n'insegna!

*Text Alessandro Striglio the Younger*

Let us dance the while  
and with songs expounding  
in sweet fair tones  
the praises of the dance.

Let us dance so that the flocks  
to the sound of the oaken pipe  
that leads their steps,  
join in the dance:  
and nimbly dancing and skipping,  
come the goats and the lambs.  
Let us dance, that in the sky,  
brightly veiled,  
to the sound of the spheres,  
now slowly, now nimbly,  
with lamps and torches,  
the stars, too, come dancing.  
Let us dance, that around us,  
in the murky day,  
to the sound of the winds,  
the scudding clouds,  
though dull and gloomy,  
are set lightly dancing.  
Let us dance that the waves,  
when the wind blows,  
and moves them and turns them,  
heaves them and stirs them,  
after their fashion,  
move their feet,  
and the waters are set dancing  
like chattering nymphs.  
Let us dance, that the comely  
flowers, bespattered with dew,  
shaken by the gentle breeze,  
hustled and twisted,  
look as if  
they, too, are dancing.  
Let us dance and whirl,  
run and leap,  
nothing is more worthy  
than what the dance teaches!

# Laurence Cummings

director & harpsichord

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. Appointed AAM's Music Director from this season, he is also currently Musical Director of the London Handel Festival and Music Director of Orquestra Barroca Casa da Música in Porto.

Frequently praised for his stylish and compelling performances in the opera house, his career has taken him across Europe as well as the UK where he has been a regular at English National Opera, Glyndebourne Festival Opera and Garsington Opera, as well as conducting at the Royal Opera House's Linbury Theatre, Opera North and Buxton International Festival and for Opera GlassWorks.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern instrument orchestras worldwide, including Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Croatian Baroque Orchestra, La Scintilla Zurich, and numerous international chamber and symphony orchestras. At home he has conducted the Royal Northern Sinfonia, Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, Ulster Orchestra and Royal Scottish National Orchestra.

His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi and Ruby Hughes and the Orchestra of the Age of Enlightenment on Chandos, as well as a series of live opera and concert performances recorded at the Göttingen International Handel Festival and released on Accent. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.



Photo: Robert Workman

# Anna Dennis

soprano



Described by *The Times* as a 'delectable soprano and a serene, ever-sentient presence', notable concert performances have included Britten *War Requiem* at the Berlin Philharmonie, Orff *Carmina Burana* with the Orquestra Gulbenkian in Lisbon, numerous BBC Proms and most recently major roles in concert performances of all three Monteverdi operas with John Eliot Gardiner

Recent operatic roles have included: Florinda (Handel *Rodrigo* with Laurence Cummings, Göttingen Händel Festspiele), Lucy Schmeeler and Claire (Bernstein *On The Town*, Hyogo Performing Arts Japan), Katherine Dee (Damon

Albarn *Dr Dee*, English National Opera) and Ilia (Mozart *Idomeneo* directed by Graham Vick, Birmingham Opera Company). She has created roles in new operas by Francisco Coll, Jonathan Dove, Edward Rushton, Will Tuckett and Yannis Kyriakides.

Recordings include the 2021 Grammy-nominated album of Kastalsky's *Requiem for Fallen Brothers*, Purcell's *King Arthur* with the Gabrieli Consort and Players, Handel works *Siroe*, *Rodrigo* and *Joshua* with Laurence Cummings and Festspiel Orchester Göttingen, and *Sweeter than Roses*, a Purcell recital with Julian Perkins.

This season's highlights include the New Dark Age project at Covent Garden, Ravel *Shéhérazade* with Anima Eterna Brugge, Handel *Il Trionfo di Dori* and Blow *Venus and Adonis* in Moscow, *Ariodante* at Göttingen Händel Festspiele, *St Matthew Passion* in Casa da Musica Lisbon with Laurence Cummings, and concerts with the Scottish Chamber Orchestra and the Early Opera Company, conducted by Christian Curnyn at Wigmore Hall.

# Thomas Walker

tenor

Born in Glasgow, Thomas Walker studied at the Royal College of Music and has performed a vast range of repertoire from Bach to Janáček.

This season and beyond includes performances of Monteverdi *L'incoronazione di Poppea* with Budapest Festival Orchestra and Iván Fischer in Budapest, Geneva and Vicenza, and a return invitation to the Orchestre National de Belgique for Mozart Mass in C minor at the Bozar, Brussels with Riccardo Minasi, the Evangelist in *St Matthew Passion* and Mozart *Requiem* with Daniel Reuss and Orchestra of the Eighteenth Century.

Previous highlights include Beethoven *Missa Solemnis* on tour with Ensemble Vocal de Lausanne and Daniel Reuss, and at the Bozar with the Orchestre National de Belgique and Hugh Wolff, and JS, JC and CPE Bach *Magnificat* with Les Violons du Roy and Jonathan Cohen.

He recently made his debut at both Opéra national de Paris and the Staatsoper Berlin as Adam in Scarlatti *Il Primo Omicidio*. Other recent roles include Admeto in Gluck *Alceste* at the Ruhr Triennale and Rinaldo in Haydn *Armida* on tour with the Basel Chamber Orchestra, both with René Jacobs; the title role in Rameau *Zoroastre* at the Komische Oper Berlin; Purcell *The Fairy Queen* and title role in Rameau *Platée* for Staatsoper Stuttgart, and Sospiro in Gassmann *L'Opera Seria* at La Monnaie, Brussels.

He has recorded a wide variety of repertoire including Janáček choral works and Beethoven *Missa Solemnis* with Cappella Amsterdam conducted by Daniel Reuss; Bach Magnificats with Arcangelo and Jonathan Cohen; and Honegger *Le Roi David* with Ensemble Vocal de Lausanne and Daniel Reuss.



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# EXILE

**Ann Hallenberg** *mezzo-soprano*

**Academy of Ancient Music**

**Laurence Cummings** *director & harpsichord*

**Haydn** Overture from *L'isola disabitata*

**Haydn arr. Hogwood** Arianna a Naxos

**Haydn** Sinfonia Concertante in B flat major

**Haydn** Scena di Berenice

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Founder: **Christopher Hogwood CBE**

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