

THE ARTISTS

Amanda Forsythe

SOPRANO

Pacific MusicWorks

DIRECTED BY

Stephen Stubbs

Tekla Cunningham

Corentin Pokorny

VIOLINS

Elisabeth Reed

VIOLONCELLO

Stephen Stubbs

LUTE & BAROQUE GUITAR

Henry Lebedinsky

HARPSICHORD

WEDNESDAY AUGUST 7 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

ROMAN HOLIDAY

YOUNG HANDEL'S ITALIAN ADVENTURES

George Frederick Handel (1685-1759):

**Agrippina condotta a morire** HWV 110

Arcangelo Corelli (1653-1713):

**Trio Sonata Op. 4, No. 1**

Preludio, Largo

Corrente, Allegro

Adagio

Allemanda

Handel:

**Col partir la bella Clori** HWV 77

INTERVAL

Handel:

**Sarei troppo felice** HWV 157

Handel:

**Trio Sonata Op. 5, No. 4 G major** HWV 399

Allegro

A tempo ordinario - Allegro, non presto - Adagio

Passacaille

Gigue. Presto

Menuet. Allegro moderato

Handel:

**Armida abbandonata** HWV 105

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Pre-concert chat with  
host Matthew White at 6:45:

**Stephen Stubbs**  
& **Henry Lebedinsky**



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# THE ARTISTS



Photo credit: Tatiana Daubek

## Amanda Forsythe SOPRANO

Amanda Forsythe performs regularly with many leading baroque ensembles including Apollo's Fire, Boston Baroque, Handel and Haydn Society, Les Talens Lyriques, Pacific Musicworks, Philharmonia Baroque, Vancouver Early Music, and Boston Early Music Festival (BEMF) with whom many of her performances have been recorded commercially.

She sang *Eurydice* on BEMF's GRAMMY-winning recording of Charpentier's *La descente d'Orphée aux enfers*, released her début solo album *The Power of Love* with Apollo's Fire on the Avie label and recorded *Euridice* in the 1774 version of Gluck's *Orfeo* with Philippe Jaroussky for ERATO.

Major symphony orchestra engagements include Mendelssohn's *A Midsummer Night's Dream* (Boston Symphony and Los Angeles Philharmonic), Mozart *Requiem* (The Philadelphia Orchestra), Bach *Magnificat* (Accademia Nazionale di Santa Cecilia), Handel's *Sileti venti* and *Laudate pueri*, *Messiah* and Schubert *Mass No 6 in E Flat* (Chicago Symphony), Mozart *C Minor Mass* and *Requiem* (Monteverdi Choir and Orchestra) and Mozart Concert Arias (Kymi Sinfonietta, Finland).

Opera roles include *Jemmy Guillaume Tell*, *Corinna Il viaggio a Reims* and *Rosalia L'equivoco stravagante* (Pesaro), *Dalinda Ariodante* (Geneva, Munich), *Nannetta Falstaff*, *Amour Orphée*, *Manto Niobe* and *Barbarina Le nozze di Figaro* (Royal Opera, London), *Pamina Die Zauberflöte* (Seattle and Rome), *Iris Semele* (Seattle), *Partenope* (title role) and *Poppea Agrippina* (Boston Baroque), *Isabelle Le Carnaval de Venise*, *Serpina La serva padrona*, *Edilia Almira* and the title roles in *L'incoronazione di Poppea*, *Venus and Adonis*, and *Niobe* (BEMF).

Forthcoming engagements include a concert tour with Philippe Jaroussky, *Messiah* (Lucerne Symphony Orchestra), Handel arias and Vivaldi's *Gloria* (Chicago Symphony), *Semele* (Opera Philadelphia), Pamina *Die Zauberflöte* (Komische Oper, Berlin) and Marzelline *Fidelio* (Royal Opera, Covent Garden).

## Pacific MusicWorks

Pacific MusicWorks (PMW) works to bring internationally renowned artists into collaboration with leading musicians from the Northwest, and to foster creative dialogue among artists from a broad array of fields and cultures. The heart of its repertoire is 17th- and 18th-century vocal music, but performances range from the Renaissance to innovative contemporary works and from chamber music to fully staged operas. Important projects have included a staged performance of *Il Ritorno d'Ulisse* in a production by South African artist William Kentridge, The Passions Project in collaboration with the Seattle Symphony and Ludovic Morlot as well as full stagings of operas in collaboration with the University of Washington (Gluck's *Orphée*, Purcell's *Dido and Aeneas* and Handel's *Semele*).

## Stephen Stubbs DIRECTOR, LUTE & BAROQUE GUITAR

Stephen Stubbs, who won the GRAMMY® Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. He is the Boston Early Music Festival's permanent artistic co-director, recordings of which were nominated for five GRAMMY awards. Also in 2015 BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handel's *Amadigi* for Opera UCLA, Mozart's *Magic Flute* and *Così fan Tutte* in Hawaii, Handel's *Agrippina* and *Semele* for Opera Omaha, Cavalli's *Calisto* and Rameau's *Hippolyte et Aricie* for Juilliard and Mozart's *Il re pastore* for the Merola programme in San Francisco. He has conducted Handel's *Messiah* with the Seattle, Edmonton, Birmingham and Houston Symphony orchestras.

His extensive discography as conductor and solo lutenist includes well over 100 CDs, which can be viewed at [stephenstubbs.com](http://stephenstubbs.com), many of which have received international acclaim and awards.

## Tekla Cunningham VIOLIN

Praised as “a consummate musician whose flowing solos and musical gestures are a joy to watch”, and whose performances have been described as “ravishingly beautiful”, “stellar”, “inspired and inspiring”, violinist Tekla Cunningham enjoys a multi-faceted career as a chamber musician, concertmaster, soloist and educator devoted to music of the baroque, classical and romantic eras. She is concertmaster and orchestra director of Pacific MusicWorks, and is an artist-in-residence at the University of Washington. She founded and directs the Whidbey Island Music Festival, now entering its fourteenth season, producing and presenting vibrant period-instrument performances of music from the 17th through 19th

centuries, and plays regularly as concertmaster and principal player with the American Bach Soloists in California.

Tekla’s first solo album of Stylus Phantasticus repertoire from Italy and Austria will be released next year - music by Farina, Fonatana, Uccellini to Biber, Schmelzer and Albertini, with an extravagant continuo team of Stephen Stubbs, Maxine Eilander, Williams Skeen, Henry Lebedinsky.

Tekla received her undergraduate degree in History and German Literature at Johns Hopkins University while attending Peabody Conservatory. She studied at the Hochschule für Musik und Darstellende Kunst in Vienna Austria with Josef Sivo and Ortwin Ottmaier, and earned a Master’s Degree in violin performance at the San Francisco Conservatory with Ian Swenson.

## Corentin Pokorny VIOLIN

Corentin Pokorny is a violinist based in Seattle. An avid chamber player, he most recently was a member of the Daana String Quartet, the SCREE! Ensemble, and the Rocoempo Trio with his two brothers. He has played with Pacific MusicWorks among other orchestras, and has also worked with Lincoln Center in New York, in their Lincoln Center Stage concert programs. Corentin was born and raised in France, where he studied violin from a young age. After moving to the United States in 2008, he eagerly joined the musical scene of the Seattle area. Corentin received his Bachelor of Music degree from the University of Washington in 2016.

## Elisabeth Reed VIOLONCELLO

Elisabeth Reed teaches viola da gamba and Baroque cello at the San Francisco Conservatory of Music, where she is also co-director of the Baroque Ensemble. Recent teaching highlights include master classes at the Juilliard School, the Shanghai Conservatory and Middle School, and the Royal Academy of Music. Her playing has been described as, “intense, graceful, suffused with heat and vigour” and “delicately nuanced and powerful” (Seattle Times). A soloist and chamber musician with Voices of Music, Archetti, Pacific Musicworks, and Wildcat Viols, she has also appeared with the Smithsonian Chamber Players, the Seattle, Portland, Pacific, and Philharmonia Baroque Orchestras, and the American Bach Soloists. She has performed at the Boston Early Music Festival, the Berkeley Early Music Festival, the Ohai Festival, the Whidbey Island Music Festival, and the San Luis Obispo Mozart Festival. She can be heard on the Virgin Classics, Naxos, Focus, Plectra, and Magnatunes recording labels and has many HD videos on the Voices of Music YouTube channel. She also teaches viola da gamba and Baroque cello at the University of California at Berkeley. She is a Guild-certified practitioner of the Feldenkrais Method of Awareness Through Movement, with a focus on working with musicians and performers.

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**Henry Lebedinsky** HARPSICORD

Hailed by *The Miami Herald* for his “superb continuo... brilliantly improvised and ornamented,” historical keyboardist, composer, and conductor Henry Lebedinsky has performed with the Seattle Baroque Orchestra, Seattle Symphony, Seattle Opera, the St. Paul Chamber Orchestra, the Charlotte Symphony, Seraphic Fire, and Sonoma Bach, among others. With Stephen Stubbs, he is the co-Artistic Director of Seattle’s acclaimed Pacific MusicWorks, and is the founder of PMW’s Underground concert series, dedicated to bringing old music to new audiences in unconventional, fun, and boozy venues.

Mr. Lebedinsky is a member of the San Francisco Bay Area-based Agave Baroque, with which he has recently released two albums with countertenor Reginald L. Mobley on the VGo Recordings label. He and Mr. Mobley have spent the past decade introducing listeners near and far to music by Black composers from the past 250 years, including recent appearances at the Musée d’Orsay in Paris and *Festival Printemps Musical des Alizés* in Morocco. An active composer and poet, his sacred music for choir and organ is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA. He currently serves as Organist and Choirmaster at Seattle’s historic Christ Episcopal Church.



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# PROGRAMME NOTES

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BY STEPHEN STUBBS

Handel made his way from his hometown of Halle some 200 miles northward to the international port city of Hamburg at the tender age of 17. Hamburg was known as the Venice of the North and it lived up to that reputation not only as an attractive port city, as much a crossroads of the northern seas as Venice was of the Mediterranean, but in musical terms, it followed the Venetian creation of public opera in the late 1630's with its own public opera some 40 years later, the famous Goose-Market opera. From then until its ultimate demise in the 1730's, the Hamburg opera was Germany's leading musical institution and fostered the talents of generations of Germany's best composers including Handel, Telemann and Reinhard Keiser. When Handel arrived there in 1704, the leading composer (and tenor!) of the Hamburg opera (other than Keiser) was Johann Mattheson who took the somewhat younger Handel under his wing and encouraged him in the composition of his first opera *Almira* in 1705. The opera was a great success – and shows Handel to be a brilliant musical dramatist from his first attempt. Dramatic vocal music would remain the centre of Handel's musical world for the rest of his life, and he knew that the epicentre of the musical world and the birthplace of opera was Italy; already by 1706 he was on his way to Rome where he remained for most of the following three years.

In Rome, the abundantly talented (and strikingly handsome) young musical lion came almost immediately to the attention of all of the most important musical patrons of the City – Cardinals Ottoboni and Pamphilli and the Marquis Ruspoli in particular commissioned Handel to write cantatas and eventually oratorios featuring all the best singers in Rome – which, at that point, was tantamount to saying the best singers in the world. Several of them, particularly Margherita Durastanti, would go on to be associated with Handel even into his years in London. Handel was resident for long periods in the Palazzo of Cardinal Ruspoli where he regularly presented musical soirees featuring his newest cantatas sung by these singers. As he had learned the forms of German opera in Hamburg, here in Rome he imbibed the sophisticated Italian style and also the pervasive ethos of the Pastoral. The renaissance and baroque periods had revived a kind of poetry from Ancient Greek and Roman forms which evoked a poetic vision of nymphs and shepherds living in an idealized pastoral landscape where life and art were so intertwined that it became believable that they “spoke” to each other in song. This conceit was fundamental to the suspension of disbelief in the form of the opera where characters indeed sing to each other instead of speaking. In Rome, in the elevated circles of Handel's patrons, this intentional confusion between life and art was underlined by everyone assuming pastoral nicknames and writing poems to each other in this pastoral

guise and by the establishment of the influential literary club known as the Arcadian Academy of Rome. In this male-dominated society of the Roman clergy and the artists they patronized, Handel's creations displayed one element which was not characteristic of his contemporaries: his emphasis on the emotional lives of women.

In *Almira*, Handel had already demonstrated his ability to inhabit the emotional states of women in moments of passion or distress. One of his first great arias was the monumental jealousy aria for Almira herself called *Geloso tormento*. As always in Handel's career, he recognized the permanent value of his greatest creations and re-used them when the opportunity arose (this one returning in his first great Italian oratorio *Il trionfo dell' tempo* in 1708.) Now in the context of the Italian cantata for the delectation of Rome's musical elite – he sought out iconic women of tragic fate in order to create music of unparalleled intensity. The sorceress Armida from Torquato Tasso's epic poem *Gerusalemme Liberata*, provided a scenario of the abandoned woman strongly reminiscent of Monteverdi's seminal lament of the abandoned Arianna (from the lost opera of 1608) *Lasciate mi morire*. Just like Monteverdi's heroine, Armida must witness her lover sailing away, and in the same way conjures the wind, the sea and the monsters of the deep to kill and punish him, before subsiding into the tragic realization that she still loves him too much to go through with the spell. Moving from the realm of epic poetry to that of history – and of course the history of Ancient Rome was omnipresent in Rome of the baroque period – Handel fixed on the personage of the Empress Agrippina (who in 1710 would also be the subject of Handel's only opera for the Venetian stage). In the cantata *Agrippina condotta a morire*, the poet has chosen the moment when Agrippina has been condemned to death by her own son, the Emperor Nero. We observe her struggling with the emotions of rage and the instinct for revenge doing battle with her natural love for her son. Neither emotion can gain the final upper hand, and she goes stoically to her death as the only escape from the untenable collision of such strong feelings.

This artistic mining of the topos of the *Donna abbandonata* was certainly not new when Handel wrote his Roman cantatas in the first decade of the 18<sup>th</sup> century. Exactly a century before, Monteverdi had written his opera *Arianna*, and the role was taken in the end not by the singer for whom it had been written (Monteverdi's young protégé Catarina Martinelli had tragically died from smallpox before the premier) but rather by the actress Virginia Andreini who like her predecessor Isabella Andreini had specialized in “mad” roles. We now believe that the survival of Arianna's lament, despite the disappearance of the rest of the score, is likely due to the fact



Rome's in the early 1700s

that Virginia went on performing this iconic lament scene in various contexts and courts for years in her role as the prima donna of the *commedia* troupe known as *I gelosi*. At the establishment of the Venetian public opera in the 1630's, the first prima donna to emerge,

Anna Renzi, like her *commedia dell'arte* forbears Isabella and Virginia Andreini, also specialized in "mad scenes" including those of Ottavia in Monteverdi's *Poppea* of 1642. The artistic gold to be mined in the representation of women in moments of passionate extremes is sown deeply into the nature of opera (one need only think of *Lucia di Lamermoor* for a prime example from the 19<sup>th</sup> century) but it made Handel's Roman cantatas stand out sharply from the polite world of the Arcadian Academy that dominated the Rome of the early 18<sup>th</sup> century and is one of the reasons that his cantatas and operas continue to speak to us today.

Handel's Roman solo cantatas are of two principal types: for voice and basso continuo or for voice, basso continuo and two violins. Armida and Agrippina are of the latter type whereas *Sarei troppo felice* is an example of the former, and one which has been known until recently only in incomplete form. The eminent Handel scholar Ellen Harris provided me a facsimile of the original from which I made a new edition and we recently performed and recorded it with Amanda Forsythe with the Boston Early Music Festival. In this cantata, also concerning an abandoned woman (or should I say Nymph?) we know only that her betrayer is Fileno, and from the standard lexicon of nymphs and shepherds made popular in Gaurini's *Il Pastor Fido*, that she is the lamenting Nymph named Clori. Finally the aria *Col partir la bella Clori* is a single aria from the basso continuo cantata *Ah, che purtroppo e vero*. It has long been my

single favourite aria from the cantatas, and for this occasion I have transformed it into a member of the other genre by providing some new parts for two violins. I hope the effect will be better than putting a moustache on the Mona Lisa!

We have no purely instrumental music from Handel's Roman sojourn, but he was clearly influenced by the great violinist and composer Arcangelo Corelli who specialized in instrumental music. Corelli sometimes led the orchestra for Handel's large-scale performances and there is a famous anecdote in which Corelli protested that he didn't understand the French style of Handel's overtures, whereupon Handel snatched the violin from Corelli's hands and demonstrated the technique. Corelli's works became the iconic models for a generation of composers in trio sonatas (Opus 4), solo sonatas (opus 5) and Concerti Grossi (opus 6). When Handel turned his hand to the composition and publication of such works in the 1730's Corelli's model is clearly still in his mind, including the fact that he published his own great collection of Concerti Grossi as his own opus 6.

For the composer of the omnipresent *Messiah*, it may be surprising to learn that the early cantatas have remained virtually unknown and unperformed until quite recently. Only in 1977 was there a dissertation which presented an overview of the cantatas, and only with the publication of Professor Harris's book *Handel as Orpheus – Voice and Desire in the Chamber Cantatas*, in 2001, was there a study which presented an in-depth look at the music, texts and origins of this treasure trove of compositional genius. Certainly Handel himself knew the value of what he had created in a few short years in Italy, returning to it time and again for material for his mature operas and oratorios. ■

George Frederick Handel (1685-1759):

## **Agrippina condotta a morire**

### **Recitativo**

Dunque sarà pur vero  
che disseti la terra il sangue mio?  
E soffrir deggio, o Dio,  
che mi trapassi il sen destra ribelle?  
Cruda Roma! Empie stelle!  
Barbaro mio destin! Figlio inumano!  
E qual furore insano  
a condannar vi spinge alma innocente?  
Ah, cuore! Ah, cuor dolente,  
cuor di madre tradita e disprezzata,  
vuol così la tua sorte:  
spira l'anima forte,  
vilipesa, schernita, invendicata.

### **Aria**

Orrida, oscura  
l'etra si renda  
e spesso avvampi  
col balenar.  
E tuoni e lampi  
per mia sventura,  
a sparger prenda  
nel mio spirar.

### **Recitativo**

Ma pria che d'empia morte  
nel misero mio seno  
giunga l'atro veleno;  
pria che pallida, esangue,  
sparga ne'fiati estremi e l'alma e'l sangue,  
Giove, Giove immortale,  
tu, che vuoti dall'etra  
sopra il capo de' rei  
la tremenda faretra,  
tu, che fra gli altri Dei  
di provvido e di giusto hai pregio e vanto,  
vendica questo pianto,  
e la ragion di così acerba pena;  
tuona, Giove immortal, tuona e balena.

### **Aria**

Renda cenere il tiranno  
un tuo fulmine crudel,  
Giove in ciel, se giust sei!  
In vendetta dell'inganno  
usa sdegno e crudeltà,  
per pietà de' torti miei.

### **Recitative**

So, will it truly come to pass  
that the earth will drink my blood?  
And must I suffer, O God,  
that the rebel sword shall pierce my breast?  
Cruel Rome! Wicked stars!  
Barbarous fate! Inhuman son!  
What insane fury  
drives you to condemn an innocent soul?  
Ah! My suffering heart,  
heart of a mother betrayed and despised,  
fate has decreed it thus:  
the strong spirit shall die,  
insulted, scorned, unavenged.

### **Aria**

The air becomes  
loathsome and dark  
often flaring up  
with lightning bolts.  
Yes, rumble and flash  
at my misfortune,  
and spread everywhere  
at my demise.

### **Recitative**

But before wicked death  
has reached my wretched breast  
with its black poison;  
before, pale and bloodless, I breathe my last,  
and yield my soul and my life's blood,  
Jove, immortal Jove,  
you, who from heaven's vault,  
loose your fearsome quiver  
on the heads of the wicked,  
you, who above all other gods  
for wisdom and justice have pride of place,  
avenge these tears  
and the cause of such bitter pains;  
Thunder, immortal Jove, thunder and punish.

### **Aria**

Turn the tyrant to ashes  
With one of your lightning bolts,  
Jove in heaven, if you are just!  
In revenge for the deception  
unleash your cruel wrath,  
for pity of my wrongs.

**Recitativo**

Sì, sì, del gran tiranno  
 provi l'alta potenza 'l traditore;  
 lacero l'empio core  
 esca d'augel rapace,  
 renda sol per mia pace il suo destino;  
 e, sparsa e palpitante  
 sopra le nude arene,  
 miri poscia ogni fibra il Pellegrino;  
 con pestiferi fiati  
 gli ultimi suoi respire  
 avveleni la terra, e l'ossa infrante  
 fra tormenti severi,  
 pria che l'anima spiri,  
 servano poi d'orror a' passeggeri;  
 mora l'indegno figlio...Ah! che a tal nome  
 penso ancor che son madre,  
 e manca il mio furor, né so dir come.

**Adagio**

Come, o Dio! Bramo la morte  
 a chi vita ebbe da me?

**Recitativo**

Forsennata, che parli?  
 Mora l'indegno, mora;  
 ché d'empia morte è degno  
 chi sol brama godere al mio periglio.  
 Ho rossor d'esser madre  
 a chi forse ha rossor d'esser mio figlio.

**Allegro**

Sì, sì, s'uccida,  
 lo sdegno grida...

**Recitativo**

Sì, sì, s'uccida...  
 e chi? L'amata prole?  
 Ahi! Tolga il ciel che chiuda  
 i lumi ai rai del sole;  
 viva benché spietato,  
 sì. viva, e si confonda,  
 con esempio d'amor un cuore ingrato.

**Adagio**

A me sol giunga la morte,  
 Che sarò costante e forte...

**Recitativo**

Incauta, e che mai dissi?  
 Non vuò che Roma apprenda  
 che, cinta d'oro e d'ostro,  
 io fui bastante a partorire un mostro.

**Recitative**

Yes! Let the traitor and tyrant  
 experience the power of heaven;  
 let his wicked heart be torn to pieces  
 prey to rapacious birds,  
 only if this is his destiny can I find peace;  
 and scattered, and quivering  
 over the desert sands, may his entrails  
 be seen by passing pilgrims;  
 with noxious vapours  
 may his last breaths  
 poison the earth, and his bones,  
 shattered in terrible torment,  
 before he dies,  
 serve as an object of horror to passers-by;  
 Let the unworthy son die...Ah! that name  
 Forces me to recall that I am a mother,  
 And my rage abates, though I know not how.

**Adagio**

How, oh God! Can I desire the death  
 of one to whom I gave life?

**Recitativo**

Wretch, what are you saying?  
 Let the villain die;  
 for he deserves a vile death  
 whose only desire and joy is my peril.  
 I am ashamed to be the mother  
 of one who is ashamed to be my son.

**Allegro**

Yes, yes, kill him!  
 Thus anger cries...

**Recitative**

Yes, yes, kill him...  
 But who? My beloved son?  
 Ah! Heaven forbid that he close  
 His eyes to the light of day;  
 Let him live, though he is pitiless,  
 Yes, let him live, and his ungrateful heart  
 be confounded by this spectacle of love.

**Adagio**

Let death claim me alone,  
 For I shall be constant and strong...

**Recitative**

Rash woman, what am I saying?  
 I don't want Rome to learn  
 that I, robed in gold and purple,  
 was capable of giving birth to a monster!

- Please turn page quietly, and only after the music has ended

### **Allegro**

Cada lacerato e svenato,  
mora sì, mora l'ingrato  
che nemico a me si fè.

### **Recitativo**

Sparga quel sangue istesso,  
che sol per mio difetto  
trasse, tenero infante  
nelle materne viscere concetto.  
Pera l'empio Neron, sì, pera...Ah! Come  
in sì fiero periglio  
torni su i labbri miei, nome di figlio!

### **Adagio**

Come, o Dio! Bramo la morte  
a chi vita ebbe da me?

### **Recitativo**

Sì, sì, viva Nerone  
e sol de la sua madre  
servan l'ossa insepolti  
agli aratri d'inciampo.  
Beva l'arido campo,  
bevan le selve incolte,  
tratto dal cor che langue  
il più vitale e spiritoso umore;  
indi tutta rigore  
passi l'anima infelice  
là ne' più cupi abissi,  
ivi apprenda empietà, poscia ritorni  
a funestar d'un figlio ingrato i giorni.

### **Aria**

Se infelice al mondo vissi,  
ne' profondi e cupi abissi  
infelice ancor sarò.  
Ma vendetta almen farò:  
ombra nera e larve errante,  
di rigor Furia, Baccante,  
chi m'offese agiterò.

### **Recitativo**

Trema l'ingrato figlio  
di plaustro trionfal sponde gemmate,  
stridan le ruote aurate,  
e superbo, e tiranno,  
di tal vittoria altero  
giunga cinto d'alloro in Campidoglio;  
ché l'ultrici saette  
io di Giove non voglio  
a fulminar il contumace orgoglio;  
io sola, ombra dolente,  
se vuol barbaro Ciel, che sì m'accora,  
che il colpevole viva e'l giusto mora.

### **Allegro**

Let him fall, lacerated, disembowelled;  
Death, yes, death to the ingrate  
who made himself my enemy.

### **Recitativo**

Let that very blood be spilt,  
which through my own fault  
I nourished as a tender infant  
and conceived in my own womb.  
Perish, wicked Nero, yes, perish... Ah! How  
in such fatal peril  
can it return to my lips, the name of son!

### **Adagio**

How, oh God! Can I desire the death  
of one to whom I gave life?

### **Recitative**

Yes, yes, may Nero live  
and only the unburied bones  
of his mother serve  
as obstacles to the farmer's plough.  
Let the parched fields  
and the wild forests drink  
those vital and living liquid  
drained from a dying heart;  
and thence cold as ice  
shall the sorrowful soul proceed  
down there, to the darkest depths,  
there to learn wickedness, then to return to cast  
a funeral pall on the life of an ungrateful son.

### **Aria**

If I have lived unhappy in this world,  
in the deepest, darkest abysses  
unhappy still I shall be.  
But at least I will have my revenge:  
as a black shade and restless phantom,  
as a Baccante of hate and fury  
I shall pursue my tormentor.

### **Recitative**

Let the ungrateful son tremble!  
In his bejewelled triumph-chariot  
the gilded wheels shriek,  
as the haughty tyrant  
proud of such a victory  
is crowned in a laurel wreath at the Capitol;  
I do not want  
the vengeful thunderbolts of Jove  
to strike down his contemptuous pride;  
I am alone, a grieving shade,  
if barbarous heaven wishes, to my heart's grief,  
that the guilty live while the just die.

### Aria

Su, lacerate il seno,  
ministri, e che si fa?  
Usate ogni rigore,  
Morte vi chiedi il core,  
E morte date almeno  
a chi non vuol pietà.

### Recitativo

Ecco a morte già corro,  
e d'un figlio crudel sarà pur vanto,  
che si neighi a la madre  
e l'onor della tomba e quel del pianto.

### Aria

Come then, pierce my breast,  
you ministers, what are you waiting for?  
Use every torture,  
my heart cries out for death,  
and death at least you can give  
to one who wants no pity.

### Recitative

Thus I hasten to my death,  
And it shall be the boast of a cruel son  
That he has denied his mother  
Both the honour of a tomb, and that of tears.

- Translation by Stephen Stubbs

Arcangelo Corelli (1653-1713):

### **Trio Sonata - Op. 4, No. 1**

Preludio, Largo  
Corrente, Allegro  
Adagio  
Allemanda

Handel:

### **Col partir la bella Clori**

Col partir la bella Clori  
Si parti dell'alma mia  
Ogni gioja, ogni piacer.  
Ma che fido io non l'adori  
Non farà la sorte mia  
Se mi niega di goder.

With the parting of the beautiful Clori  
Every joy and every pleasure  
Also departs from my soul.  
But my fate cannot prevent me to  
Faithfully adore her,  
Even as it prevents me to enjoy her presence.

- Translation by Stephen Stubbs

## INTERVAL

Handel:  
**Sarei troppo felice**

**Recitativo**

Sarei troppo felice  
S'io potessi dar legge  
Al mio pensiero.  
Che val bellezza e senno,  
Amor, fede, costanza,  
Arte o consiglio,  
Nel mio grave periglio?  
Se poi forte abbastanza,  
Sopra i pensieri miei,  
Non ho possanza?  
Quando men givo altera  
Ch'ogni mio sguardo incatenasse un core.  
Fileno il traditore,  
Con più dura catena  
Il core ed il pensier mi stringe e frena.  
E pur l'amo spergiuro;  
Benché infido l'adoro a mio dispetto.  
Gran contrasto ho nel petto,  
E fra l'ira e l'amor pace non spero.  
Sarei troppo felice,  
S'io potessi dar legge  
Al mio pensiero.

**Aria**

Se al pensier dar mai potrò,  
Come al piè, legge e misura,  
Il mio cor pace godrà.  
Dall'infido lungi andrò,  
Ma la pena allor più dura  
Temo, O Dio! Ch'ancor sarà.

**Recitativo**

Clori, schernita Clori,  
Mi rammento l'offesa,  
E l'offensor non sò scacciar dal core,  
Che pur troppo è dolore,  
Amar riamata  
Ma non gradita;  
Il sospirar d'amore  
È vergogna e dolor  
Molto più fiero  
Sarei troppo felice,  
S'io potessi dar legge  
Al mio pensiero.

**Aria**

Giusto Ciel se non ho sorte  
Di tornar in libertà,  
Il pensier mi dà la morte  
Se tal forza il duol non ha.

**Recitative**

I would be very happy,  
If only I could give laws  
To my thoughts.  
What avails beauty and judgment,  
Love, faith, constancy,  
Cleverness or wisdom,  
In my grave danger?  
If strong enough then,  
Over my thoughts,  
Have I no power?  
Once, I went around  
Proud that my every glance enchained a heart.  
Fileno, the traitor,  
With even stronger chain  
My heart and thoughts binds and restrains.  
And yet I love him, the perjurer;  
Although unfaithful, in spite of myself, I adore him.  
I have great conflict in my breast,  
And between hate and love I do not hope for peace.  
I would be very happy,  
If only I could give laws  
To my thoughts.

**Aria**

If I can ever give to my thoughts,  
As I do to my feet, law and measure,  
My heart will enjoy peace.  
I will go far from the unfaithful one,  
But then worse pain  
I fear, O God! will ensue.

**Recitative**

Clori, scorned Clori,  
I remember the offense,  
And I do not know how to drive the offender from my heart,  
For it is only too painful,  
To love, having been loved in return,  
But not accepted [as a beloved];  
Love's sigh  
Is a shame and a pain,  
Even more fierce.  
I would be very happy,  
If only I could give laws  
To my thoughts.

**Aria**

Just heavens, if it is not my fate  
To return to liberty,  
The thought [itself] brings me death  
If sadness lacks such strength.

### Recitativo

Ah! che un cieco ho per guida  
E un dio tiranno  
Ha del mio cor l'impero,  
Sarei troppo felice  
S'io potessi dar legge  
Al mio pensiero.

- Benedetto Pamphilij

### Recitative

Ah! I have a blind one for a guide  
And a tyrannical god  
Has command of my heart.  
I would be very happy,  
If only I could give laws  
To my thoughts.

- Translation by Ellen T. Harris

Handel:

### Trio Sonata Op. 5, No. 4 G major

Allegro

A tempo ordinario - Allegro, non presto - Adagio

Passacaille

Gigue. Presto

Menuet. Allegro moderato

Handel:

### Armida Abbandonata

#### Accompagnato

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

#### Aria

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

#### Recitativo

Per te mi struggo, infido  
per te languisco, ingrato;  
Ah! pur lo sai che sol da' tuoi bei rai  
per te piagato ho il seno,  
E pur tu m'abbandoni, infido amante.

#### Accompagnato

Armida, forsaken,  
followed the fleeing footsteps  
of the warrior she had long kept hidden  
in lascivious dalliance;  
and when, at last, she saw  
that her golden locks,  
her charms, her glances, her prayers  
all had no power to hold  
the fleeing lover,  
she halted her weary feet,  
and sat upon the sea-cliff,  
overcome with bitter grief,  
and fixing her eyes upon the fleet vessel  
which was stealing away her love,  
weeping and sighing, spoke thus;

#### Aria

Ah, cruel man, and still you go  
leaving me prey to my grief,  
knowing that you alone  
are the delight of my heart?  
How, ingrata, how can you  
steal from this heart  
the serenity of your eyes,  
this heart consumed with passion for you?

#### Recitative

For you I am consumed, faithless man,  
For you I languish, ingrata;  
Ah! Well you know that only for your lovely eyes, my heart  
is love-sick for you,  
And still you abandon me, faithless lover.

- Please turn page quietly, and only after the music has ended

### Accompagnato

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

### Aria

Venti, fermate, sì, nol sommergete, no;  
è ver che mi tradi, ma pur l'adoro.  
Onde crudeli, no, non l'uccidete;  
è ver che mi sprezzò, ma è il mio tesoro.

### Recitativo

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

### Aria

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

### Accompagnato

Oh you, horrid monsters  
of the inconstant and stormy deep,  
from your deepest lairs,  
Come out to avenge me,  
And use cruelty against that cruel man;  
Yes, yes, let it be the boast of your savagery  
that you have torn apart a monster greater than yourselves!  
Waves, winds, what are you waiting for  
that you have not yet drowned him?  
Ah! No, stop!

### Aria

Winds, stop, yes, stop, do not engulf him;  
It's true that he betrayed me, but still I love him.  
Cruel waves, no, don't kill him;  
It's true that he scorned me, but he is my treasure.

### Recitativo

But what am I saying, what are these words?  
Ah! I'm raving;  
And how can you love a traitor,  
My poor unhappy heart?  
Answer, oh God, answer!  
Ah! You are confused,  
doubting and throbbing,  
you wish not to love, and yet you live in love.  
Break that unworthy bond,  
Which still holds your affections in bondage.  
Will you do it, wretched heart? Ah! You cannot.

### Aria

In the midst of my suffering  
you, at least, must help me, God of Love!  
And if you pity me,  
Let me no longer love that traitor!

- Translation Stephen Stubbs

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EARLY MUSIC VANCOUVER

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# EARLY MUSIC VANCOUVER | ENDOWMENT FUND DONORS

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