

# LOVE'S LABYRINTH

SONGS *and* DUETS of MONTEVERDI  
*and his* CONTEMPORARIES



THE GONZAGA BAND

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## LOVE'S LABYRINTH

As Shakespeare reminds us, 'the course of true love never did run smooth', and nowhere is this more true than in the secular song repertory of the Italian Renaissance-Baroque transition. Through this programme, we navigate a path between the ardour and anguish of love, from the most exquisitely wrought madrigals of Monteverdi to the lively and sensuous dance rhythms of popular canzonettas, such as Vincenzo Calestani's **Damigella tutta bella** with which we begin our journey. In the process, we witness the development of a new style in Italian composition and performance practice, through which musicians were striving to find new ways of expressing and heightening the emotional power of their poetic texts.

The ducal court of Ferrara was one of the most important crucibles of this new style in the later sixteenth century. Duke Alfonso II d'Este (1559-97), the last of the Este dynasty, continued the family tradition of supporting a lavish musical establishment as part of the projection of power and prestige to the world at large. However, in addition to the usual public ceremonial music, Alfonso also

cultivated private performances of music so refined and delectable that the repertoire was kept a jealously guarded secret during his own lifetime. In fact, these performances became known as the *musica secreta*, and – paradoxically – it was for these secret concerts that music in Ferrara became most famed throughout Italy in the 1580s and 90s.

Written accounts by privileged visitors to the Ferrarese court marvelled in particular at the virtuosic performances of the singing ladies: the so-called *concerto delle donne*. Alfonso had taken great pains to attract the finest female singers of the age to Ferrara with the promise of position and favour at court. Foremost among these was the soprano Laura Peverara, whose singing was the subject of laudatory verse by the court poets, Torquato Tasso and Battista Guarini, two of the great writers of the day, whose texts, in turn, provided inspiration for an entire generation of composers.

The leader of these secret concerts was Luzzasco Luzzaschi, Alfonso's court composer and a renowned

performer at the keyboard. According to Banchieri, he was one of the two finest organists in all of Italy (the other being Claudio Merulo). In 1601, four years after the death of Alfonso II and the subsequent demise of the Ferrarese court and its music, Luzzaschi published a small collection of madrigals for one, two and three sopranos, *per cantare et sonare* (to sing and play) which purported to represent the style of music sung and performed at the *musica secreta* in the 1580s. The style is virtuosic indeed in its lavish and luxuriant ornamentation – as exemplified in **I mi son giovinetta** and **O primavera** – but the underlying texture is essentially that of the typical four-voice madrigal of the late sixteenth century, with its counterpoint perfectly preserved in the keyboard part. So, essentially, Luzzaschi provides us with a series of bespoke arrangements which give insights into the performance practices of the *concerto delle donne*, and serve as models for how other polyphonic pieces may have been transformed into virtuosic solos, duets and trios with keyboard accompaniment.

Another notable performer in Ferrara during the 1580s, and intermittently during the 1590s, was the cornettist Luigi Zenobi, known as *il cavaliere*

*del cornetto*, who was hired in 1583 on terms which made him the highest paid musician in the Ferrarese court. Although there is no direct evidence that Zenobi performed in the *musica secreta*, it seems entirely probable that such a highly prized musician would have featured in these concerts on occasion. Certainly, as Vincenzo Giustiniani later reported (in 1628), he was skilled in playing music for the chamber: ‘he played many times in one of my little rooms to the accompaniment of a cembalo which was closed up and could scarcely be heard; and he played the cornett with such moderation and exactitude that it astonished many gentlemen present... because the cornett did not overshadow the sound of the cembalo’. Indeed, Zenobi’s famous ‘Letter on the Perfect Musician’ (c.1600) advises that the cornett player ‘must cultivate the *piano* more than the *forte*, since the former serves for the chambers of princes and in places of respect, and it is the main mode of disclosing the defects and the excellence of the player.’ This was an essential aspect of imitating the human voice in the chamber context, and very different, he says, from playing ‘in bandstands and in chapels and wherever one plays as loud as one can’.



The first part of our programme features the kinds of music that might have been heard at these exclusive concerts. In addition to the madrigals by Luzzaschi himself, we include **Beato me direi** by his teacher Cipriano de Rore, whose music remained popular into the later part of the sixteenth century and beyond, especially as models for improvised ornamentation (assuming a status analogous to that of the jazz 'standard' in the twentieth century). In this instance, the vocal ornamentation is by Girolamo Dalla Casa, cornettist and leader of the wind ensemble at St Mark's, Venice. The accompanying instrument for this piece is the *ottavino* spinet, a miniature keyboard instrument pitched an octave higher than the standard harpsichord, and which is also the solo instrument featured in the **Ricercare del primo tuono** and **Ricercare del secondo tuono** by Luzzaschi.

Gioseffo Guami's **Soavissimi baci** was published in his third book of madrigals (1584), the original of which is now lost, save for a single tenor part-book. However, this was evidently one of the more popular madrigals in that publication, since not only did the Venetian cornettist Giovanni Bassano add some elaborate ornamentation to the soprano part in his

1591 treatise, but an arrangement of the original five-part composition survives in a later manuscript of German keyboard tablature, including some interesting embellishments in the lower voices. By combining these two sources we are able to bring this beautiful piece to life again for the first time in some four centuries. The accompanying instrument here is the organ, for which we have used a digitally sampled instrument of a scale appropriate to the ducal *palazzo*.

Bassano offers insights into contemporary practices of arranging vocal music for solo voices or instruments, including some examples of five-voice motets transformed into virtuosic duets for soprano and bass voices. We have extended this practice to add our own Bassano-style embellishments to the upper two voices of Luca Marenzio's **Liquide perle amor**. Working principally in Rome, Marenzio was a singer and lutenist in the service of Duke Alfonso's brother, Cardinal Luigi d'Este, with whom he visited Ferrara for an extended period in 1580. *Liquide perle amor* was very likely sung at court during this visit, since it was included in his first book of madrigals published in the same year.

Another emerging madrigalist, whose music was famously heard in Ferrara in the 1590s, was Claudio Monteverdi, then a young court musician in neighboring Mantua (itself entwined with Ferrara through a series of dynastic marriages). Monteverdi was already pushing at the boundaries of compositional style and technique: a private Ferrarese performance of his music (later to be included in his fourth and fifth book of madrigals) was so controversial it caused the theorist Artusi to launch an attack in his treatise on ‘the imperfections of modern music’ (1600). In his defence, Monteverdi coined the term *seconda pratica* to describe the new style, in which the words were to be ‘mistress of the harmony’ (in the prefaces to his fifth book of madrigals, 1605, and *Scherzi musicali*, 1607). This emphasis on text, and the role of music in heightening its potential of ‘moving the affects of the soul’ (Caccini, 1601/2), was to become the defining feature of the new Baroque style.

If Monteverdi’s five-voice madrigals were performed in the context of the *musica secreta* in the 1590s, with its emphasis on female vocal virtuosity, they would likely have been sung in some kind of arrangement

for upper voices with keyboards, as exemplified by Luzzaschi. Indeed, several of Monteverdi’s madrigals exist in just such an arrangement for two sopranos and keyboard in a manuscript collection by Angelo Notari, who brought examples of the latest Italian style to the English court of Prince Henry in c.1611. We have accordingly arranged **A un giro sol** and **Quel’augellin che canta** for two soprano voices and keyboard, with the second voice of course taken by the cornett. Reducing the lower voices for harpsichord throws the solo voices into relief and creates an accompanimental texture which foreshadows the emergence of *basso continuo* in the 1600s. Indeed, by the time Monteverdi’s seventh book of madrigals was published in 1619, the idiom of soprano duet with *basso continuo* – as exemplified by **O come sei gentile** – was well established.

Girolamo Frescobaldi was born in Ferrara, where he was a student of Luzzaschi and celebrated as something of a child prodigy, before seeking his fortune in Rome as a virtuoso keyboard player and composer. Although best known for his keyboard music – exemplified by **Capriccio sopra un soggetto** ►

– Frescobaldi also composed sacred and secular music for voices including the attractive duets for soprano voices, **Begli occhi non provo** and **Occhi che sete**, perhaps recalling childhood memories of Ferrara. Another virtuoso keyboard player, Tarquinio Merula – like Monteverdi – began his professional career in Cremona, and was associated with the more progressive composers of the younger generation. His **Capriccio cromatico** makes a particular feature of the unequal (mean-tone) temperament of the organ for expressive effect.

Francesca Caccini was the elder daughter of Giulio Caccini, the famous Roman tenor whose *Le nuove musiche* (1601/2) represented the vanguard of the development of solo song with *basso continuo*. But Francesa was perhaps an even more important musician, a virtuoso singer and a prolific composer (including the first operas written by a woman), who became at one time the highest paid musician at the Medici court in Florence. The devotional song **O che nuovo stupor** was published in her *Primo libro delle musiche* (1618) and, in a departure from the theme of romantic love, explores the theme of love for the newborn Christ.

Biagio Marini was one of the most well-travelled musicians of the age, but perhaps most closely associated with Venice where, in 1615, he was appointed violinist at St Mark's during the early part of Monteverdi's tenure there as *maestro di cappella*. The strophic songs with instrumental ritornello of his *Scherzi et canzonette* are similar in style to those of Calestani, with **Amante legato** being a particularly wistful example.

The final two pieces featured in this programme were printed in Monteverdi's *Scherzi musicali* (1632), one of the first Venetian music publications following the great plague of 1629-30. It points firmly in the direction of Monteverdi's later works for the new public opera houses in Venice (the first of which, Teatro San Cassiano, was to open in 1637). **Ed è pur dunque vero** offers a series of dramatic vignettes exploring the full range of emotions of a jilted lover, while **Zefiro torna**, written over a *ciaccona* ground bass, prefigures some of the livelier dance numbers in Monteverdi's operas, *Il ritorno d'Ulisse in patri*, and *L'incoronazione di Poppea*. ■

– Jamie Savan, Birmingham, 2025

## TEXTS AND TRANSLATIONS

English translations by Oliver Webber, except *Ed è pur dunque vero* and *Zefiro torna* by John Whenham.

### **DAMIGELLA TUTTA BELLA (CALESTANI) *Gabriello Chiabrera (1552-1638)***

*Damigella*

O damsel

*Tutta bella*

So comely

*Versa, versa quel bel vino;*

Pour, oh pour that fine wine;

*Fa che cada*

Let the ruby-red

*La rugiada*

Dewdrops flow.

*Distillata di rubino.*

*Ho nel seno*

In my breast

*Rio veneno,*

Is a wicked poison,

*Che vi sparse Amor profondo;*

Strewn deep down by Cupid;

*Ma gittarlo*

But I mean

*E lasciarlo*

To cast it out

*Vo somerso in questo fondo.*

And drown it in this carafe.

*Damigella*

O damsel

*Tutta bella*

So comely

*Di quel vin tù non mi satii,*

With that wine you do not sate me;

*Fa che cada*

Now let the topaz-golden

*La rugiada*

Dewdrops flow.

*Distillata di topatii.*

*A che spento  
Io non sento  
Il furor de gl'ardor miei,  
Men concenti,  
Meno ardenti  
Sono obime gl'incendi Etnei.*

*Nova fiamma  
Più m'infiamma,  
Arde il cor foco novello;  
Se mia vita  
Non s'aita  
Ah ch'io vengo un Mongibello.*

Ah, and still  
I do not feel  
The fury of my passions waning,  
Not so scalding,  
Nor so burning,  
Alas, are the fires of Etna.

A new flame  
Now inflames me more,  
A fresh fire burns my heart;  
If no one  
Comes to my aid  
Ah, then I myself shall erupt! ■

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**I' MI SON GIOVINETTA (LUZZASCHI)** *Anonymous, possibly after Giovanni Boccaccio (1313-75)*

*"T' mi son giovinetta  
E rido e canto a la stagion novella."  
Cantava la mia dolce pastorella,  
Quando l'ali il cor mio  
Spiegò come augellin subitamente,  
Tutto lieto et ridente  
Cantava in sua favella:  
"Son giovinetto anch'io,*

*"A fine young girl am I,  
laughing and singing for the new season",  
Sang my sweet shepherdess,  
When my heart  
Suddenly spread its wings like a bird,  
All happy and laughing,  
And sang in its own language:  
"I too am a fine young lad,*



*E' rido et canto a più beata e bella  
Primavera d'amore  
Che ne begli occhi suoi fiorisce," et ella:  
"Fuggi se saggio sei," disse, "l'ardore  
Ch'in questi rai  
Primavera per te non sarà mai."*

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Laughing and singing for a more blessed  
And beautiful springtime of love  
That blossoms in her lovely eyes", but then:  
"Flee, if you are wise", said she, "this burning passion,  
For in these bright eyes  
There will never be springtime for you." ■

**O PRIMAVERA (LUZZASCHI) Battista Guarini (1538-1612)**

*O primavera gioventù de l'anno,  
Bella madre di fiori,  
D'erbe novelle et di novelli Amori.  
Tu ben[,] lasso[,] ritorni,  
Ma senza i cari giorni  
De le speranze mie. Tu ben sei quella  
Ch'eri pur dianzi sì vezzosa e bella.  
Ma non son io già quel ch'un tempo fui,  
Si caro a gl'occhi altrui.*

O Springtime, first flush of the year,  
Beautiful mother of flowers,  
Newborn greenery and new-found love:  
You are back, indeed, but alas,  
Gone are those days of hope  
So dear to me. You are still  
What you once were, so charming and beautiful.  
But I am no longer what I used to be,  
So dear to another's eyes. ■

**LIQUIDE PERLE (LUCA MARENZIO)** *Lelio Pasqualini (b.1549; d. in or after 1611)*

*Liquide perle, Amor dagli occhi sparse,  
In premio del mio ardore,  
Ma, lasso, ohime! che'l core  
Di maggior foco m'arse;  
Abi, che bastava solo  
A darmi morte il primo ardente duolo.*

Liquid pearls did Cupid scatter from my eyes  
In recompense for my longing,  
But oh, alas! For my heart  
Burned me with a greater fire;  
Ah, for that first burning pain  
Was already enough to bring me to death. ■

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**BEATO ME DIREI (CIPRIANO DE RORE)** *Anonymous*

*Beato me direi  
Se mi mostrasse vostr'alma mercede  
Quel di che fan vostre parole fede.  
Ma son homai si stanco  
De l'aspettar cio che'l mio cor desia  
Ch'io potrei venir manco,  
In van bramando vostra cortesia.  
Dunque, speranza mia,  
Prima ch'io giong'al fin de gl'anni rei,  
Consolate gl'afflitti spirti miei*

Blessed would I consider myself  
If your soul were to take pity on me  
One day when you are true to your word.  
But I am so tired now  
Of waiting for my heart's desire,  
That I could fade away  
Longing in vain for your kindness.  
Therefore, dear hope,  
Before I reach the end of my wretched years  
Give comfort to my troubled spirits. ■

## **A UN GIRO SOL (MONTEVERDI) *Battista Guarini***

*A un giro sol de' bell'occhi lucenti*

*Ride l'aria d'intorno,*

*E 'l mar s'acqueta e i venti,*

*E si fa il ciel d'un altro lume adorno,*

*Sol io le luci hò lacrime e meste.*

*Certo quando nasceste*

*Così crudel e ria,*

*Naque la morte mia.*

Just one glance from those lovely shining eyes

Brings laughter to the air around,

Quiets the seas and the winds,

And adorns the heavens with another star;

My eyes alone remain tearful and sad.

For without doubt,

When your cruelty and spite were born

So too was born my death. ■

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## **QUEL AUGELLIN, CHE CANTA (MONTEVERDI) *Battista Guarini, adapted***

*Quel augellin, che canta*

*Si dolcemente, e lascivetto vola*

*Hor da l'habete al faggio*

*Et hor dal faggio al mirto,*

*S'havess'umano spiro,*

*Direbb': "Ardo d'amore, ardo d'amore".*

*Ma ben arde nel core*

*E chiam' il suo desio*

*Che li rispond': "Ardo d'amor anch'io".*

*Che sii tu benedetto,*

*Amoroso gentil, vago augelletto.*

The little bird that sings

So sweetly, and wantonly flits

Now from pine to beech,

Now from beech to myrtle,

Were it possessed of human soul

Would be saying "I burn for love, I burn for love."

But his heart also burns

And calls for his beloved

Who answers "I too burn for love."

Be blessed

Kind lover, pretty bird. ■

**O CHE NUOVO STUPOR (FRANCESCA CACCINI) *Michelangelo Buonarroti il Giovane (1568-1646)***

*O che nuovo stupor: mirate intorno*

*A mezza notte il giorno*

*Mirate aprirs' il Cielo udite il suono*

*Degli angelici cori.*

*Venite, andiam, cerchiam Gesù, pastori,*

*Io vo' cantar, io vo' gioire anch'io,*

*Che nato in terra è Dio,*

*Che nato in terra è Dio per mia salute.*

*Io'l vo' vedere omai,*

*Io'l va adorar che tanto il desiai.*

*Voglio a quei sacri piè nudi e tremanti*

*Piegarmi e sospir tanti*

*Sparger sopra di lor ch'io li riscaldi*

*Mille volte baciarli,*

*Mille s'io ne son degno ribaciarli.*

*Voglio alla Madre Vergine Beata,*

*Perché mi sia avvocata*

*S'offrir non oro, no, ma nudo il core,*

*Il core umiliato.*

*Venite, andiam, cerchiam Gesù, ch'è nato.*

Oh what new wonderment is this! look around

At the midnight sun

See the Heavens opening, hear the sound

Of the angelic choir.

Come, shepherds, let us go to find Jesus,

I want to sing, I too want to rejoice,

For God is born on earth

For God is born on earth for my salvation.

I want to see him now,

I want to worship the one I have so desired.

At those holy, shivering, bare feet,

I want to bow down and offer up so many sighs

That I warm them up,

To kiss them a thousand times

And, if I am worthy, a thousand more.

To the blessed Virgin Mother,

That she might intercede for me

I want to offer not gold, no, but my naked heart,

my humble heart.

Come, let us go to find Jesus, for he is born. ■

**O COME SEI GENTILE (MONTEVERDI) *Battista Guarini***

*O come sei gentile,  
Caro Augellino, o quanto  
El mio stato amoroso al tuo simile.  
Io prigion, tu prigion. Tu canti, io canto  
Tu canti per colei  
Che t'ha legato Et io canto per lei.  
Ma in questo è differente la mia sorte dolente  
Che giova pur a te l'esser canoro.  
Vivi cantando et io cantando moro.*

Oh how graceful you are,  
Dear little bird; and oh how alike  
Is my amorous condition to yours.  
I a prisoner, you a prisoner. You sing, I sing.  
You sing for the one  
Who has tied you, and I too sing for her.  
But here my sorry fate diverges:  
Your tunefulness does you some good.  
You live by singing; singing, I die. ■

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**BEGLI OCCHI IO NON PROVO (FRESCOBALDI) *Anonymous***

*Begli occhi io non provo  
Fierezza, ò dolore,  
Io pianti non trovo  
Nel regno d'Amore,  
Qual'or mi mirate  
Con sguardi amorosi  
Scherzate vezzosi.*

Lovely eyes, I feel  
No pride or sorrow,  
No tears do I find  
In Cupid's realm,  
Whenever you look at me  
With loving glances  
And wanton teasing.

*Voi labbra ridenti  
Quest'alma beate,*

Smiling lips,  
You delight my soul,



*Si cari gli accenti,  
Si dolci formate,  
Se i denti scoprite  
Con rare bellezze  
Nutrite dolcezze.*

*Ma, lasso, io pavento,  
Che un Ciel bello, e puro  
Al soffio d'un vento  
Si cangi in oscuro,  
Quell'aura che spira,  
Quel guardo che alletta  
S'adira, e saetta.*

Such gentle eloquence  
You fashion so dearly,  
And a glimpse of your smile  
With all its rare beauty  
Incites the sweetest of feelings.

But, alas, I fear  
Lest a lovely, clear sky  
At a breath of wind  
Should cloud over:  
That gentle breeze,  
That enticing glance,  
Angers and strikes like lightning. ■

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### **OCCHI CHE SETE (FRESCOBALDI) *Anonymous***

*Occhi che sete  
Di voi pomposi;  
Ver me pietosi  
Voi vi fingete,  
E mi giurate,  
Che non fu vero,  
Che Amor arciero  
Con feritate*

Eyes, so full  
Of your own importance;  
You profess yourselves  
My consolers,  
And swear to me  
That it was not true  
That the archer Cupid  
Cruelly armed himself

*Da' vostri sguardi l'armi prendesse,  
Occhietti ladri chi vi credesse.*

*O falsi sguardi  
Falso dolore,  
Ma del mio core  
Veraci dardi,  
In van fingevi  
A'miei martiri  
Versar sospiri,  
E vi dolevi,  
Che fuor del petto l'alma vivesse  
Occhietti ladri chi vi credesse.*

With your glances.  
O thieving little eyes, who can trust you?

O deceitful glances  
Feigned sorrow -  
But piercing my heart,  
Real arrows:  
Senselessly you pretended  
To sigh and weep  
For my suffering,  
And you rued the fact  
That the soul lives beyond its mortal cage.  
O thieving little eyes, who can trust you? ■

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### **MANTE LEGATO (MARINI) *Anonymous***

*Ecco un legato d'Amore  
Ferito nel core,  
Lo sguardo di Clori  
Fu'l dardo; le treccie catene  
Ministre crudeli dell'aspre mie pene,  
Ah Clori amorosa  
No[n] siate ritrosa  
Sciolgete sanate*

Here you see one bound by Cupid  
Wounded in the heart;  
Chloris' glance was the dart,  
Her enchaining locks  
The cruel ministers of my sharp pains.  
Ah, loving Chloris  
Don't be coy,  
Set me free, heal me,



*Mirate ch'io moro,  
Deb datemi aita,  
Mio dolce tesoro.*

*Privo di speme sospiro,  
et à voi mi raggiro  
Cantando il mio duolo,  
Sperando, che'l alte querele  
Ravivi pietate nel core crudele:  
O Clori Amorosa  
Non siate ritrosa,  
Donate pietosa  
Conforto à chi langue,  
Deb datemi aita  
Dolcissimo sangue.*

*Abi, che la vostra partita  
Mi nega la vita,  
Abi duolo, abi sorte, che avvivi,  
E dai morte per render maggiore  
Quel foco, che m'arde di dentro e di fuore,  
[O Clori Amorosa]  
N'andate ridente  
Ohime che'l mio core  
Non può più soffrire,*

Can't you see that I'm dying?  
Ah, come to my aid,  
My sweet treasure.

Shorn of all hope, I sigh  
And turn to you  
Singing of my suffering  
Hoping that eloquent complaint  
Might rekindle pity in your cruel heart:  
O loving Chloris  
Don't be coy,  
Pity and console  
One who languishes,  
Ah, come to my aid,  
Sweetest flesh and blood.

Ah, for your departure  
Denies me life  
Ah, suffering, ah, fate, you quicken,  
But also bring death, stoking  
The fire which burns me inside and out,  
[O loving Chloris]  
Away you go, smiling  
Alas, my heart  
Can bear no more,



*O morte vien tosto  
Ch'io voglio morire.*

O death, come quickly  
For I want to die. ■

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**ED È PUR DUNQUE VERO (MONTEVERDI) *Anonymous***

*Ed è pur dunque vero,  
disumanato cor, anima cruda,  
che cangiando pensiero  
e di fede e d'amor tu resti ignuda?  
d'aver tradito me dati pur vanto,  
ché la cetera mia rivolgo in pianto.*

*È questo il guiderdone  
de l'amorose mie tante fatiche?  
Così mi fa ragione  
il vostro reo destin, stelle nemiche?  
Ma se 'l tuo cor è d'ogni fè ribelle,  
Lidia, la colpa è tua, non delle stelle.*

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?  
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'.

*Beverò, sfortunato,  
gl'assassinati miei torbidi pianti,  
e sempre adorato  
a tutti gl'altri abandonati amanti.  
E scolpirò sul marmo alla mia fede:  
"Sciocco è quel cor ch' in bella donna crede."*

*Povero di conforto,  
mendico di speranzaandrò ramingo;  
e senza salma o porto,  
fra tempeste vivrò mesto e solingo.  
Né avrò la morte di precipizia schivo,  
perché non può morir chi non è vivo.*

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

Unhappy me, I shall drink  
my broken troubled tears,  
for ever 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 col cor di giaccio  
e l'inconstanza tua l'aure difidi;  
stringi il tuo ben in braccio  
e del mio mal con lui trionfa e ridi;  
ed ambi in union dolce gradita  
fabricate il sepolcro alla mia vita.*

*Abissi, udite, udite  
di mia disperazion 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 de l'inferno il mio cordoglio.*

---

**ZEFIRO TORNA (MONTEVERDI) Ottavio Rinuccini (1563-1621)**

*Zefiro torna e di soavi accenti  
l'aer fa grato e 'l piè discioglie a l'onde,  
e mormorando tra le verdi fronde  
fa danzar al bel suon sul prato i fiori.*

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. ■

Zephyrus returns and with his gentle accents  
makes the air pleasant, and puts his naked foot in the water,  
and murmuring among the green leafy fronds  
he makes the flowers in the meadow dance.

*Inghirlandato il crin, Fillide e Clori  
note tempran d'Amor care [e] gioconde,  
e da monti e da valli ime e profonde radoppian  
l'armonia gl'antri canori.*

*Sorge più vaga in ciel l'aurora, e 'l sole  
sparge più lucid'or, più puro argento  
fregia di Teti il bel ceruleo manto.*

*Sol io per selve abbandonate e sole  
l'ardor de due begl'occhi e 'l mio tormento  
come vol mia ventura or piango, or canto.*

---

Their hair garlanded, Phyllis and Chloris  
tune their dear and joyful notes of love,  
and from the heights and from the valleys low and deep  
the resounding caverns redouble their harmony.

The dawn rises more beautiful in the heavens, and the sun  
scatters more gleaming gold, purer silver  
adorns Thetis's fine sky-blue mantle.

I alone, through desolate and abandoned forests, of the  
burning [glances] of two beautiful eyes and of my torment,  
as my fate wills, now I weep, now I sing. ■

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**PERFORMING PITCH:**  $a^2=440$  Hz;

**TEMPERAMENT:**  $\frac{1}{4}$  comma mean tone.

**INSTRUMENTS:** **Jamie Savan** plays a treble  
cornett by Matthew Jennejohn (Montreal, 2024)  
and a mute cornett (tracks 5, 10, 12, 19) by Serge  
Delmas (Paris, 2000).

**Steven Devine** plays four different keyboard  
instruments. Tracks 1, 9, 12, 14, 15, 18 and  
19 feature a double-strung harpsichord by

Dennis Woolley (Farnham, 1986), based on an  
original instrument by Hieronymus Bononiensis  
(Rome, 1521) now in the Victoria and Albert  
Museum, London; kindly loaned by Royal  
Birmingham Conservatoire. Tracks 2, 3, 10, 13,  
16 and 17 feature a single-strung harpsichord by  
Colin Booth (Wells, 1998), based on an original  
instrument by Domenico da Pesaro (Venice,  
1533) now in the Musical Instrument Museum  
of Leipzig. Tracks 6-8 feature an ottavino (octave  
spinnet) by Colin Booth (Wells, 2019), after an

anonymous seventeenth-century original in the Kunsthistorisches Museum, Vienna. Tracks 4, 5 and 11 feature a digital organ based on the St Teilo Tudor organ by Goetze and Gwynn (2010); sample set created by Reiss Smith and Simon Hall for the Aural Histories project at Royal Birmingham Conservatoire (2024).

**SOURCES:** (all transcribed and/or arranged by The Gonzaga Band, unless stated otherwise)

Track 1 from Vincenzo Calestani, *Madrigali et arie per sonare et cantare* (Venice, 1617).

Tracks 2 and 3 from Luzzasco Luzzaschi, *Madrigali ... per cantare et sonare* (Rome, 1601).

Track 4 from Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung, MB/2488: MS copy of Giovanni Bassano, *Motetti, Madrigali et Canzoni Francese ... Diminuti per sonar con ogni sorte di Stromenti* (Venice 1591); and Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 175 Noviss. 8 | o (no.46): keyboard tablature.

Track 5 from Luca Marenzio, *Il primo libro de madrigali*, 5vv (Venice, 1580). Divisions by Jamie Savan based on the *bastarda* setting by Giovanni Bassano (1591).

Tracks 6 and 8 from Girolamo Diruta, *Il transilvano dialogo sopra il vero modo di sonar organi, et istromenti da penna, seconda parte, libro secondo* (Venice, 1609).

Track 7 from Cipriano de Rore, *Il secondo libro de madrigali*, 4vv (Venice, 1557); divisions from Girolamo Dalla Casa, *Il vero modo di diminuir* (Venice, 1584).

Tracks 9 and 10 from Claudio Monteverdi, *Il quarto libro de madrigali* (Venice, 1603).

Track 11 from Berlin, Staatsbibliothek, MS Lynar A 2: keyboard partitura. Modern edition by Alan Curtis, *Monumenti di musica italiana* (1961).

Track 12 from Francesca Caccini, *Il primo libro delle musiche* (Florence, 1618). ▶

Track 13 from Claudio Monteverdi, *Concerto: settimo libro de madrigali* (Venice, 1619).

Tracks 14 and 15 from Girolamo Frescobaldi, *Primo libro d'arie musicali per cantarsi* (Florence, 1630).

Track 16 from Biagio Marini, *Scherzi e canzonette* (Parma, 1622).

Track 17 from Girolamo Frescobaldi, *Il primo libro di capricci* (Rome, 1624).

Tracks 18 and 19 from Claudio Monteverdi, *Scherzi musicali* (Venice 1632); modern ed. Andrea Bornstein, *Archive of Seventeenth-Century Italian Madrigals and Arias* (Birmingham, 2012).

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## THE GONZAGA BAND

The **Gonzaga Band** was formed by cornettist Jamie Savan in 1997, with a mission to explore the intimate relationship between vocal and instrumental performance practice in the Early Modern period. The ensemble

takes its name from the ducal family of Mantua: the Gonzagas were powerful and influential patrons of the arts in the late Renaissance, who employed Claudio Monteverdi as their maestro della musica at the turn of the





seventeenth century. Monteverdi wrote some of his most innovative music for the Gonzagas: his third, fourth and fifth books of madrigals, the operas *Orfeo* and *Arianna*, and of course the *Vespers* of 1610.

Performing most often as a chamber ensemble with a core of soprano voice, cornett and keyboards, and expanding on occasion according to the particular requirements of each programme, The Gonzaga Band is thus ►






able to perform in a variety of combinations, ranging from a trio to a full period-instrument orchestra and vocal consort. The Gonzaga Band is renowned for its innovative programming, underpinned by cutting-edge research, which continually shines new light on the repertoire and its interpretation. The Gonzaga Band has five internationally acclaimed recordings to its credit, including *Sacred Garland* on Chandos/Chaconne and *Venice 1629* on the Resonus Classics label. This is the Gonzaga Band's first recording for Deux Elles. For more information, please visit [www.gonzagaband.com](http://www.gonzagaband.com).

**Faye Newton** enjoys a diverse repertoire spanning some six centuries and embracing many aspects of the solo voice, from medieval song recitals (with duo Trobairitz), to intimate lute song recitals, consort singing, and baroque opera roles. She has collaborated with leading period orchestras and choirs including: the Amsterdam Baroque Orchestra, the Taverner Consort, the Monteverdi String Band, Caecilia-Concert, the Feinstein Ensemble and the New London Consort (with whom

she performed at the BBC Proms and in acclaimed opera productions by Jonathan Miller). Whilst her musical life is varied, Faye has a particular affection for the virtuosic and expressive music of Monteverdi and his contemporaries.

**Jamie Savan** is director of the Gonzaga Band and is lucky enough to combine his performing career with an academic position as Professor of Performance-led Research at Royal Birmingham Conservatoire. He is also active as a solo recitalist, as a chamber musician with His Majestys Sagbutts & Cornetts, and was for more than a decade an orchestral principal with the English Baroque Soloists under Sir John Eliot Gardiner. He has performed with many other of the world's leading period-instrument ensembles, including Concerto Palatino, Amsterdam Baroque Orchestra, and Bach Collegium Japan to name but a few, and enjoys exploring the many facets of his instrument, ranging from Renaissance improvisation techniques to new music for cornett and live electronics. ►

A close-up portrait of Steven Devine, a middle-aged man with a grey beard and mustache, wearing a dark suit and tie. He is holding a lit torch in his right hand, which is visible on the right side of the frame. The background is dark and out of focus.

**Steven Devine** enjoys a busy career as a music director and keyboard player working with some of the finest musicians. He has been the principal keyboard player for The Gonzaga Band since its formation in 1997 and is also principal keyboard player with the Orchestra of the Age of Enlightenment and The Mozartists, and he performs and records regularly with many other groups internationally. He has numerous solo recordings to his credit, including

Bach's *Goldberg Variations* and *Italian Concerto* on Chandos, and the complete harpsichord works of Rameau, Bach's *Well-Tempered Clavier*, and a new series of keyboard works by Johann Ludwig Krebs on Resonus Classics. He is Early Keyboard Consultant to the Royal Birmingham Conservatoire and the Royal Welsh College of Music and Drama, and is professor of harpsichord and fortepiano at the Royal Academy of Music. ■



DXL1213

<b>[1]</b> Vincenzo Calestani (b.1589; d. in or after 1617), <i>Damigella tutta bella</i> ..... 4:50	<b>[11]</b> Tarquinio Merula (1594/5-1665) <i>Capriccio cromatico</i> ..... 3:39
<b>[2]</b> Luzzasco Luzzaschi (1545-1607) <i>I mi son giovinetta</i> ..... 3:13	<b>[12]</b> Francesca Caccini (b.1587; d. after 1641) <i>O che nuovo stupor</i> ..... 4:34
<b>[3]</b> Luzzasco Luzzaschi <i>O primavera</i> ..... 2:56	<b>[13]</b> Claudio Monteverdi <i>O come sei gentile</i> ..... 3:54
<b>[4]</b> Gioseffo Guami (1542-1611), with divisions by Giovanni Bassano (1560/1-1617) <i>Soavissimi baci</i> ..... 3:53	<b>[14]</b> Girolamo Frescobaldi (1583-1643) <i>Begli occhi</i> ..... 2:31
<b>[5]</b> Luca Marenzio (1553/4-1599) <i>Liquide perle Amor</i> ..... 2:11	<b>[15]</b> Girolamo Frescobaldi <i>Occhi che sete</i> ..... 1:50
<b>[6]</b> Luzzasco Luzzaschi <i>Ricercare del primo tuono</i> ..... 1:22	<b>[16]</b> Biagio Marini (1594-1663) <i>Amante legato</i> ..... 4:31
<b>[7]</b> Cipriano de Rore (1515/6-1565), with divisions by Girolamo Dalla Casa (d.1601) <i>Beato me direi</i> ..... 3:11	<b>[17]</b> Girolamo Frescobaldi <i>Capriccio sopra un soggetto</i> ..... 5:14
<b>[8]</b> Luzzasco Luzzaschi <i>Ricercare del secondo tuono</i> ..... 1:24	<b>[18]</b> Claudio Monteverdi <i>Ed è pur dunque vero</i> ..... 6:45
<b>[9]</b> Claudio Monteverdi (1567-1643) <i>A un giro sol</i> ..... 2:12	<b>[19]</b> Claudio Monteverdi <i>Zefiro torna</i> ..... 5:26
<b>[10]</b> Claudio Monteverdi <i>Quel'augellin che canta</i> ..... 2:18	

Total playing time: 1:05:45

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