

CLAUDIO MONTEVERDI

DAL MIO PERMESSO AMATO, SU LE PENNE DEI VENTI, LAMENTO DI OLIMPIA  
E ALTRE MUSICHE A VOCE SOLA - VOLUME 2

ROBERTO GINI • ANTONELLA GIANESE • VINCENZO DI DONATO • ENSEMBLE CONCERTO

- |  |       |
|--|-------|
| 01. <b>Toccata e Prologo (La Musica) "Dal mio Permessato amato"</b> [con Ritornelli] (1)<br>(L'Orfeo, Favola in Musica [...] rappresentata in Mantova l'anno 1607. Venezia 1609)   | 09:48 |
| 02. <b>Udite lagrimosi spirti d'Averno</b> intitolato al Molto Illustre Sig. Claudio Monteverde<br>Maestro di Capella della Serenissima Signoria di Venetia in San Marco (MM) (Claudio Saracini: Le Seconde Musiche. Venezia 1620) | 03:55 |
| 03. <b>Prologo (Favor Divino) "Su le penne de venti"</b> [con Sinfonie] (2)<br>(Musiche de alcuni eccellentissimi Musici composte per la Maddalena [...] di Gio Battista Andreini. Venezia 1617)                                   | 12:07 |
| 04. Giovanni Girolamo Kapsberger: <b>Preludio 8vo*</b> (UN)  | 00:47 |
| 05. <b>Maledetto sia l'aspetto</b>   | 01:26 |
| 06. <b>Quel sguardo sdegnosetto</b>  | 02:36 |
| 07. <b>Eri già tutta mia</b>   | 03:35 |
| 08. Giovanni Girolamo Kapsberger: <b>Preludio 4to*</b> (MM)  | 00:40 |
| 09. <b>Ecco di dolci raggi</b>   | 02:31 |
| 10. Giovanni Girolamo Kapsberger: <b>Preludio 12mo*</b> (MM)   | 00:40 |
| 11. <b>Et è pur dunque vero</b> con Sinfonie<br>(Scherzi Musicali Cioè Arie, & Madrigali in stil recitativo. Venezia 1632)   | 07:44 |
| 12. Giovanni Girolamo Kapsberger: <b>Preludio primo*</b> (UN)  | 01:16 |
| 13. <b>Lamento di Olimpia</b><br>(London, British Museum, Ms. Add. 30491)  | 10:03 |
| 14. <b>Perché se m'odiavi</b>  | 04:43 |
| 15. <b>Più lieto il guardo</b> [con ritornelli]<br>(Arie di diversi raccolte da Alessandro Vincenti [...]. Venezia 1634)   | 07:25 |

Total Time: 69:24

Recording made at the auditorium of the 'Antonia Pozzi' music school in Corsico (MI) 10th, 11th, 12th July 2023

Sound technician **Silvano Landonio** | Recording consultant **Giulia Ferraro, Guido Andreoli**

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(Floor mosaic, Museo archeologico regionale di Palermo) Picture by Giovanni Dall'Orto.

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DAL MIO PERMESSO AMATO, SU LE PENNE DEI VENTI,  
LAMENTO DI OLIMPIA E ALTRE MUSICHE A VOCE SOLA  
VOLUME 2



ANTONELLA GIANESE  
VINCENZO DI DONATO

ENSEMBLE CONCERTO

ROBERTO GINI

**Orfeo** and **Maddalena** - The words uttered by *Musica* in Mantua on 22 February 1607 in the *Prologo of Orfeo, favola in musica* by Claudio Monteverdi, are the programmatic manifesto of *moderna musica*. In the five strophes written by Alessandro Striggio the Younger, Monteverdi affirms a new and revolutionary *seconda pratica* which was triggered by the experience in Florence in the last quarter of the preceding century and by the two versions of *Euridice* (one by Jacopo Peri, the other by Giulio Caccini) from 1600. The author describes the evocative power of two musical genres: secular (*Cetera d'or – Golden Harp*) embodied by the harpsichord, an instrument peculiar to chamber music, and sacred (*Lira del Ciel - Heavenly Lyre*) embodied by the organ, the symbol and voice of church music, united in a single seductive source. One tempts us toward the most authentic and extreme human affective states (sensuality and death, love and war), the other elevates our hearts towards celestial spiritual matters, evoked through the artifices of truth which characterize secular music. The process of 'humanization' of music (both sacred and secular) is not only openly showcased, but can be seen to have been achieved. Thinking along these lines, it is not beyond the realms of possibility that the score of *Orfeo* can be considered the first part of a treatise that Monteverdi, according to our modern way of thinking, apparently never wrote, and that the second part, referring to sacred music, consists of the *Missa in Illo tempore* together with the *Vespers of the Blessed Virgin*. *Cetera d'or* (volume one) and *Lira del Ciel* (volume two) would thus form the treatise which, with an ingenious dramatic turn, bursts onto the scene in the form of the personage *Musica*, treading the boards on 22nd February 1607 and later, through Venetian prints, to "appear in the great Theatre of the universe to show itself to all men". In other words, an encyclopedic treatise in the form of music sung and played – like other skilled musicians who did the same, publishing music collections which are nothing other than treatises made of 'demonstrated' music – not a mere classification of the infinite varieties of contrasts, figures, affections, sentiments and actions that would have been impossible (as well as sterile) to show in a musical treatise made merely of words and not sounds. On a temporal level, this hypothesis works because the dates coincide. In 1605 Monteverdi boldly declared the ambitious enterprise of his book (*Melodia, or Seconda pratica musicale*) in the preface to the 5th Book of Madrigals, and in the space of only five years (during which he wrote *Orfeo* and *Arianna*) two collections were printed: *Orfeo* in 1609, and *Missa and Vespers of the Blessed Virgin* in 1910. Perhaps as children of the modern age, we are firmly convinced that a treatise can only be a written text, and have never accepted that the true essence of Monteverdi's publishing enterprise lies in those two musical monuments. The programmatic manifesto illustrated by the *Prologo of Orfeo* – which is almost like a dedicatory inscription or a *Warning to the reader* typical of many publications at that time - is pertinent to both instruments (which alternate in *Orfeo*, where every detail is meticulously associated with the concepts that they express) and, above all, singing. Indeed, *Musica* starts from the principle that a sung text is closely linked to the words of an already existent text and, in the melody of a perfectly constructed *Aria*, underlines the melodic formulae (*soggetti - loci communes*) which between the 16th and 17th centuries indicate to the singer where to give free rein to the art of *embellishments*. Without this art, in that particular style, a musical text would be reduced to a mere perfect organization of intervals, as though they were part of a finely tailored suit, which, without the essential trimmings, would lack personality and resemble any other. What is unadorned is not significant: it does not communicate, it does not emphasize, it does not describe or represent anything; through the ears it does not reach the heart of the listener, nor through the eyes the intellect of someone contemplating a figurative work. *Loci communes* remain vacuous figures unless they are made significant through the intervention of the composer or the performer. In this particular case, a performance of the *Prologo of Orfeo*, without the addition of embellishments (*passaggi*) contradicts the very sense of the text, thwarting the programme of musical revolution of which Monteverdi, the musician from Cremona, was quite rightly the leader. Here virtuosity is not an end in itself, but is a direct relation of its sister arts (*arti sorelle*): music (written or unwritten) becomes, in its most complete form, figurative art; at the same time, the art of rhetoric and of eloquence. Giovanni Battista Andreini's Prologue to *Magdalene* (1617), a collection of music by various composers for sacred performance,

This recording was made with the contribution of Graziella Alessi, Carlo Giovanni Ardissono, Enrico Bellei, Giovanni Luigi Benedetti, Graziella Borgatti, Lucia Casanova, Paolo Corsi, Paola Cialdella, Elide D'Atri, Angela Fodale, Laura Franco, Joana Fresu de Azevedo, Alessandra Gambrosier, Daniela Goldoni, Aimone Gronchi, Nicola Jappelli, Michela Livoni, Luigi Malabarba, Costantino Mastroprimiano, Raffaele Mautone, Marcello Mazzetti, Marcello Rossi Corradini, Cristina Menegazzi, Ezio Molinetti, Simone Nastasi, Stefania Oddone, Roberto Perfetti, Michela Piccoli, Stella Pinelli, Silvio Righini, Corrado Sgarbi, Caterina Soresina Stoppani, Giacomo Tinetti, Norma Maria Torti, Corrado Travaglini, Roman Turovsky-Sautscheck

\* LIBRO QUARTO D'INTAVOLATURA DI CHITARONE Del Sig.re GIO:GIROLAMO KAPSBERGER (Roma 1640)

(1) Guido Guidarelli, Matteo Frigè (darini) Charles Toet, Bernhard Rainer, Simen Van Mechelen (tromboni) Rossella Croce, Daniela Beltraminelli, Claudia Combs, Mary Riccardi (violini) Massimo Percivaldi, Géraldine Roux (viola) Marco Angiella, Perikli Pite, Silvio Righini (violoncello) Sabina Colonna-Preti (violone) Maurizio Martelli, Miloslav Študent, Eduardo Egúez (tiorbe) Elena Spotti (arpa doppia) Roberto Gini (clavicembalo)

(2) Massimo Percivaldi, Daniela Beltraminelli (violini) Marco Angiella, Perikli Pite (viola da gamba) Sabina Colonna-Preti (violone) Maurizio Martelli, Gabriele Palomba (tiorbe) Eliana Gintoli (arpa doppia) Roberto Gini (clavicembalo)



Antonella Gianese, Massimo Percivaldi

ENSEMBLE CONCERTO:

**Antonella Gianese** Soprano  
**Vincenzo Di Donato** Tenore  
**Massimo Percivaldi** Violino  
**Ugo Nastrucci** Tiorba e chitarra alla spagnola (UN)  
**Massimo Marchese** Tiorba (MM)  
**Marco Angiella** Viola  
**Roberto Gini** Clavicembalo



Roberto Gini, Antonella Gianese, Vincenzo Di Donato



Ugo Nastrucci, Marco Angiella, Massimo Marchese

also falls into the category of Arias with embellishments, whether written or extemporaneous. While *Musica* proclaims the innovative power of the new singing style made incarnate by *Orfeo*, who, by virtue of his song "made Hades answer his prayers" and "tamed wild beasts with his song", *Amor Sacro (Divine Favour)* invites us to follow Magdalene's example in a moral and spiritual peroration. The structure of *Su le penne de' venti* is more linear: the prologue of *Orfeo* is made up of five quatrains of hendecasyllables, diversified in notes and rhythm according to the text of each and written in full on the same harmony; the aria is composed of seven quatrains on a melody that is repeated. The performer is entrusted with the realization of the whole prologue, adopting embellishments which can actually become rhetorical figures (also expressing dissonance), whose aim is to express particular words which can be embellished, while the bass harmony remains unchanged. The reason why the prologue of *Orfeo* can be distinguished from others in which the *Aria* remains constant on the words of every verse is easy to guess. In the first four stanzas, the rhetorical figures are evoked by melodic and rhythmic elements, in a basic catalogue of *figuræ simplices* (simple rhetorical figures) linked to the meaning and sound of particular words. The fifth and last stanza concentrates on the rhetorical figures of silence, a determining element in the 'experimental' music of an innovator such as Monteverdi. In this incredible demonstration of evocative power, the figures of silence (which we reduce to mere 'pauses' nowadays) demand to be respected as written. The surprising final aposiopesis does not resolve the cadence where it should. What is produced is an unresolved truncation (*abruptio*), in which not only is the concluding harmony (A) left unexpressed in the overall silence, but the very cadence seems to beg not to concede the G# as a resolution of the delay on the E in the *basso continuo*. Resolving this would contradict the text "*in suo cammin* (in its wanderings) [towards the delay of the cadence] *s'arresti* (will stop) [truncation before the resolution]". The pauses that follow are notated precisely and last for nine half-note beats: about 14 long seconds of silent suspension before the concluding *Ritornello* bursts out, beginning the First Act. Unlike us, who have not included the study of musical rhetoric in study programmes at the Conservatory, for the authors of the past it was utterly normal to put the rules into practice, and the inclusion and disposition of rhetorical figures, disseminated by treatises on musical rhetoric that organized its elements, could be taken for granted. Rhetoric is indeed the only Art that can demonstrate and justify, both to Monteverdi's contemporaries and to us, the most daring musical inventions, whether they are grammatical or imaginative figures, or figures of dissonance and silence. For us contemporary musicians, only if we recover knowledge of Rhetoric can we offer the tools for a deep reading of the signs and figures proclaimed in February 1607 by personified *Musica*. In this sense, Rhetoric has helped us arrive at a possible solution of the harmony of the 'non-ending' of the *Prologo* of *Orfeo*. Alongside the embellishments inserted in the two compositions which are by Bartolomeo Barbarino (1614), Giovanni Battista Bovicelli (1594), Ignazio Donati (1636), Ottavio Durante (1608), Francesco Rognoni (1620), I have also placed some of my own.

*Scherzi musicali* (1632) and *Arie di diversi* (1634) - Published at almost the same time, Claudio Monteverdi's seven compositions represent a musical genre that was fashionable in the years following the plague epidemic between 1629 and 1632, and which struck Northern Italy, among other areas of Europe, and decimated the population. In those four years, about 25% of the 4 million inhabitants died: more than one in four. Although it is hard to claim with absolute certainty that the lighthearted nature of this musical genre reflects the rediscovered desire to live after the nightmare of the epidemic, the style of this repertoire, already familiar, for example, from the *Quarto Scherzo delle Ariose Vaghezze* di Carlo Milanuzzi del 1624 (Aulicus ALC 0108), is different from that of the preceding decades in that it tends towards theatricalization of the poetic text, a feature that was to be found a few years later in the nascent Venetian opera house. Often reduced to extremely simple poems, and conceived for widespread consumption (I would say popular music), these compositions break away from the solo voice madrigal found in *Recitar Cantando* from the preceding era. It is also striking to note that the main singing voice

is continuously raised towards the high register and driven to an even more brilliant and less introspective vocality, with respect to the 'ancient' Florentine composers and their followers and to Monteverdi's own compositions published round about the VII Book of Madrigals. Hidden within the apparent simplicity of these *Scherzi* we can discern the playful wisdom of a composer who manages to bring experimental harmonic innovations to a style which we would expect to be lighter and more consonant. This is the case of *Et è pur dunque vero*, a broad *Aria con sinfonia*, divided into three parts: the first is an instrumental *ritornello*; the second, an exposition of the concept of the stroph (the betrayed lover); the third a pathetic reflection. In this form, the harmony of the *basso continuo* remains constant (as in *Aria di Romanesca* etc.), and it is on this characteristic that the experiment by the best composers of the times is based, of the apparent incongruities between the melodic line and the harmony, dissonances which produce strong tensions between sweetness and sorrow: were the *basso continuo* to humour such dissonances, and abandon the fixed structure of the *Aria*, they would lose their effectiveness and betray the author's will. These incongruities are therefore merely surface-deep, demonstrable through the rules of musical rhetoric even more than those of counterpoint, from which this procedure makes an exception. *Et è pur dunque vero* is also unusual because of the instrumental symphony entrusted to a soprano instrument (exactly which instrument is not indicated, but the violin would seem to be the most appropriate) which plays around with the bass line in showy, sophisticated ways; this is the sole example in Monteverdi's works of an instrumental solo that is so elaborate and experimental.

**Lamento di Olimpia** - The *Lamento di Arianna* was immediately recognised universally as a model of perfection in the artistic project of invigorating *antica musica* and classical Tragedy: "Mr Claudio Monteverdi, the famous musician, head of music of S.A., composed arias in such an exquisite fashion that we can truly say that the value of ancient music was renewed, because he moved the whole theatre to tears". Here Monteverdi became the architect of a theatre which, through music and musical rhetoric uncompromisingly seeks the authentic humanity of the characters: "... how, dear Sir, will I be able to imitate the words of the winds if they do not talk! And how will I – by their means - be able to move the affections of my audience? Arianna was moving because she was a woman, and Orfeo too because he was a man and not the wind". This innovative work which analysed and represented true human passions is attributed to Olimpia, the heroine who in the form of the *lamento* retraces the dramatic tones of Arianna, both of them torn apart by disappointment, love and rage. The source is the manuscript from the British Library (ms. Add 30491) which contains, along with the *Lamento di Olimpia*, a version of the *Lamento di Arianna* which includes the dialogue between Arianna and Dorilla "guest of Teseo and Arianna," words which, because of the presence of the second character, could not have been included in the 1623 printed edition. Just as Arianna's humanity bursts forth in the vigorous opening *Let me die*, devoid of the sorrowful and plaintive character to which the term '*lamento*' invites, Olimpia pronounces the words *I want to die* with equal vehemence. Here we must understand that the *lamento* belongs to a musical genre that, despite its name, does not imply only a state of weeping prostration. In the *lamento*, the protagonist experiences realistic and conflicting passions: so it is a surprise to hear a tumultuous beginning when we are used to an interpretive tradition that tends to slow down the *tactus*, transforming the torrent of furious words from a woman in shock caused by the discovery of her betrayal into weeping surrendered resignation. *Lasciatemi morire* (Let me die) and *Voglio morire* (I want to die) are a prologue, a peremptory request that authoritatively imposes the conditions under which the protagonist will explore a wide range of feelings, in solitude: love and hate, accusation, recrimination, abuse, resignation and pride. We therefore find this dramaturgical pattern in both *lamenti*. Comparing the different pieces and conceiving the score as a dramatic project (which uses music and singing as a theatrical tool and thus instructs us precisely how each phrase or a single word should be recited in song) is the way that directly connects the composer to us (without allowing our undue subjectivity to get in the way), and us to the essence of acting. Notes and rhythm

are like the director's tools which the performer is invited to submit to, in order to bring out the psychology of Orfeo, Arianna, Olimpia and all the humanity that Monteverdi wanted to portray as precisely as possible in imitation of the real thing.

**Udite lagrimosi spirti d'Averno** - In my opinion, the Monteverdian Opus should also include compositions by other composers dedicated to Monteverdi, in addition to the two works by his son Francesco. Published in 1620, three years before Giulio Caccini's second collection of music for solo voice, this piece that Claudio Saracini dedicated to Monteverdi is notable for its uniqueness. Conceived in the wholly Florentine style of Caccini and Peri, as well as Saracini himself, **Udite lagrimosi spirti d'Averno** looks back to the most radiant moment of the experience born within Count Bardi's *Camerata*. Devoid of the more "modern" dramatic pathos which was specific to the style inaugurated by Monteverdi, thus the opposite of the *imitation of the real* experienced in *Arianna* and *Orfeo*, Saracini's madrigal is a successful example of intellectual speculation, a sophisticated and skillful exercise of musical rhetoric applied to the genre of monody. Within the fine collection of *Musiche*, this is not the only piece dedicated to others: however, the madrigal entitled *Al Molto Illustre Sig. Claudio Monteverde* is significantly placed at the opening of the book. A glossary of figures and harmonic daring, Saracini's piece is a significant example of the tendency to make musical art both figurative and rhetorical, pictorial and eloquent, gestural and speaking. It is up to us to imagine how the recipient of this musical tribute might have interpreted such an important and heartfelt dedication.

Roberto Gini (traduzione Amanda Murphy)

