

'Musick al'Italliana' is a phrase used by the English writer Roger North (1651-1734), describing the fashion for Italian music which swept England around the end of the 17th century. North's eccentric mixture of the two languages is typical of his idiomatic turn of phrase and disregard for modern notions of orthography and syntax. But Italian and Italianate music of his time is far from the merely quirky and quaint. The English admired the Italian composers and performers for their bold and expressive character; they adopted many of the Italians' formal structures, and they wrote a great deal of music based on popular Italian tunes and basses. This recording presents examples from throughout the 17th century (to be precise, from the late 16th century to the very early 18th century) of both the Italian models and the English music based on them.

ITALY IN THE EARLY 17TH CENTURY

By the end of the 17th century, 'Italian music' for many English musicians and their audiences had come to mean the flamboyance of opera and the operatic style. Whether or not this audience would even have known his name, the association of ideas can probably be traced back to the influence of CLAUDIO MONTEVERDI (1567-1643) - the towering figure in Italian music of the early baroque and the 'father' of opera. His madrigals and other vocal works display the same sense of drama and expressiveness. In this *Laudate Dominum* (Psalm

150, a favourite text for composers of all eras), Monteverdi evokes the sounds of the various instruments within an exuberant vocal idiom.

One of Monteverdi's pupils was the young violinist BIAGIO MARINI (1597-1665), who later became his assistant at St Mark's in Venice, and eventually an influential composer in his own right, particularly in the field of instrumental music. The *Affetti Musicali* of 1617 are Marini's first published compositions, and include some of the earliest known works for solo violin. The title of the *allemanda* is doubtless a gesture of respect to his famous teacher.

VARIATIONS ON A GROUND

The two short 'grounds' by ORLANDO GIBBONS (1583-1625), one of the most illustrious of the English 'virginalist' composers, are both built on Italian basses. This technique originally used a simple repeated harmonic pattern, such as *La Folia*, *La Romanesca*, or (as here in the first example) the *Passamezzo Antico*. Later the principle of variations on a well-known melody, rather than on its harmony, became popular: the second example, the *Italian Ground*, is actually based on a tune called *More Palatino*.

The set of anonymous variations on the song *Chi passa per questa strada* appears in a manuscript known as the *Dublin Virginal Book*, which dates from around 1570. The song itself originated in Italy, and was first published in Azzaiuolo's

Villotte alla Padoana of 1557. The variations are among the earliest surviving secular keyboard music - certainly the liveliest and most elaborate from this period.

VARIATIONS ON POPULAR SONGS

The extremely beautiful song *Amarilli, mia bella* became well-known throughout Europe soon after its publication in Caccini's *Nuove Musiche* of 1602. The set of variations on it by PETER PHILIPS is dated 1603 in its manuscript source, the *Fitzwilliam Virginal Book*. Philips was born in London but left England on account of his Catholicism, and spent many years in Rome and elsewhere in Europe; the Italian influence on his music is particularly marked.

WILLIAM BYRD (1543-1623) was also a Catholic, but was able to remain in England, where he became the most important and revered composer of his day. The song *Fortune my foe* was originally a typical lover's complaint, but later took on a more general sense of a lament against Fate, and was often sung for those being led out to execution. Its tempo, rhythm and structure are those of the solemn processional dance, the *Pavane* - a dance which traces its origins and its name (*padoana* / *pavana*) to the Italian town of Padua. Byrd's four variations on the tune (also found in the *Fitzwilliam Virginal Book*) begin in a solemn style but become progressively brighter, ending in a flourish of semiquavers.

THE LATER 17TH CENTURY

Although many English musicians went to study in Italy, England also became home to numerous Italian composers and performers. One such was NICOLA MATTEIS, who arrived in London in the early 1670s. Roger North wrote that at first Matteis was 'very poor, but inexpugnably proud, and hardly prevailed with to play to anybody'. However, 'good counsell and starving brought the man over' and Matteis went on to 'convert the English musick intirely over from the French to the Italian taste'. He published four books of *Ayres for the Violin* between 1676 and 1685.

GIACOMO CARISSIMI (1605-1674) spent most of his life in Rome, but his reputation later spread throughout Europe, standing especially high in England, where his works were widely known and respected. The cantata in his time had not yet acquired the fixed formal structure of alternating recitatives and arias: instead there were usually sections of contrasting tempo and metre within one continuous movement. *Così volete, così sarà* exemplifies this structure, with an additional unifying feature: the opening section recurs several times through the piece, each time in a slightly different emotional context. Although the cantata appears to begin in a mood of nonchalance, this is soon transformed into a passionate outcry against the lover's anguish.

The influence of Italian musicians such as Matteis and Carissimi was absorbed by their younger English contemporary, HENRY PURCELL (1659-1695). *The Complaint* first appeared as an aria in his 'semi-opera', *The Fairy Queen*, though there is some doubt whether it was originally part of that work (it is missing from the first published libretto of 1692). However, it soon took on a life of its own, as a set-piece in entertainments and interludes. It is an example of Purcell's celebrated use of a ground bass; a technique, as noted above, that originated in Italy. But above the slow repeated pattern of the bass, Purcell weaves a rich and expressive melodic line (here supplemented by a part for obbligato violin) that is quintessentially English.

GEORGE FRIDERIC HANDEL

Handel (1685-1756) spent a formative period of his early career in Italy, although he had been born in Germany and later became a naturalised Englishman. Nearly all his Italian cantatas were written during this early period of his life (1706-1709) for performance in the homes of his wealthy patrons there. They follow the pattern (by now standard) of two or three recitatives, each followed by a da capo aria. *Un'Alma Innamorata* is a relatively light-hearted speculation on the plight of those in love, and how to deal with this tribulation. Nevertheless Handel makes the most of the expressive possibilities of the text: sighing, anger

and pain in the first aria, rejoicing and laughter in the second. By way of contrast, the short final aria is in the form of a French minuet.

Notes by Robert Petre

RESTORATION has been described as New Zealand's most experienced and accomplished early music ensemble. Now based in Wellington, the three founding members of the group have worked together professionally over many years, following extensive training and experience in Europe. They work regularly with visiting and local baroque specialists and have built up a large audience for their concerts, which have included appearances at the NZ International Festival of the Arts. The group is a National Recording Ensemble for Radio New Zealand.

RESTORATION takes its name from that colourful era - the restoration of Charles II to the English throne in 1660. The music of this time is central to the group's repertoire. The name also evokes the art-restorer's process of revealing the original colours and dramatic impact of a treasured art-work. RESTORATION seeks this effect, not only through using the performance practices and instruments of the period, but also by attending to the drama and passion of a turbulent age.

Laudate Dominum (Psalm 150)

Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis ejus.
Laudate eum in sono tubae;
laudate eum in psalterio et cithara.
Laudate eum in tympano et choro,
laudate eum in cimbali iubilationibus.
Omnis spiritus laudate Dominum. Alleluia.

*Praise God in his sanctuary; praise him in the firmament
of his power.*

*Praise him with the sound of the trumpet; praise him with
the psaltery and harp.*

*Praise him with the timbrel and dance, praise him with
stringed instruments and organs.*

*Praise him upon the loud cymbals; praise him upon the
high sounding cymbals.*

Let every thing that hath breath praise the Lord. Alleluia.

(trans.: Authorized Version, 1611)

Amarilli, mia bella

Amarilli, mia bella, non credi,
O del mio cor dolce desio,
d'esser tu l'amor mio?
Credilo pur, e se timor t'assale,
prendi questo mio strale,
aprim'il petto, e vedrai scritto il core:
Amarilli, Amarilli è'l mio amore.

*Amarilli, my beautiful one, do you not believe,
oh my heart's sweet desire,
that you are my love?*

*Believe only this; and if doubt assails you,
take this weapon, open my breast, and you will see written
on my heart:*

Amarilli is my love.

Fortune my foe

Fortune, my foe, why dost thou frown on me?

And wilt thy favours never greater be?

Wilt thou, I say, for ever breed me pain,

And wilt thou ne'er restore my joys again?

Così volete, così sarà

Così volete, così sarà,
bella tiranna che cinta sete di crudeltà.
Se bramate tormentarmi,
belle luci ch'io adoro,
sia pur sempre immortale
il mio duolo, il mio male.
Penerò, piangerò, sempre costante
mia schernita fedeltà.
Così volete, così sarà,
bella tiranna che cinta sete di crudeltà.

Se dal fonte del tuo core
nè distillanno martiri,
tuo rigore nel dolore
faccia pago i miei sospiri.
Se godete a'miei tormenti,
il penar mi sarà gioco,
il mio petto sia ricetta
d'un inferno e sarà poco.
Se ver me sempre severa
d'esser cruda al fin ti vanti,
tra catene dian le pene
sol rimedio ai tristi pianti.

Se piagarmi desiate,
vaghe pupille amate,
mi trafighino pur empie saette;
ire, sdegni, vendette
sian di quest'arso sen dolce ristoro.
Ogni crudel martiro
a mia rovina intento
rechi nuovo tormento,
fin che maligna sorte
frà tempeste di duol mi guidi a morte.

*If that is how you want it, that is how it will be,
fair tyrant who has girded yourself with cruelty.*

*If you desire to torment me,
fair eyes that I adore,
it will only make eternal
my suffering, my pain.
I shall languish, I shall weep, but ever constant will be my
scorned fidelity.
If that is how you want it, that is how it will be...*

*If, from the wellspring of your heart,
torments are distilled,
your scorn of the pain
will quench my hopes.
If you rejoice at my torments,
the suffering will become a game for me;
let my breast be a refuge for an inferno,
yet that will be of little account.
If it is true that you pride yourself
in being severe and cruel to me,
in my chains the pain will be my only remedy
against my sad complaints.*

*If you desire to wound me,
fair beloved eyes,
let me be pierced by merciless arrows.
Let anger, disdain, revenge
be to my enflamed heart a sweet comfort.
Let every cruel torment,
intent upon my ruin,
bring me new pangs,
until malignant fate,
in a storm of pain, leads me to death.*

Gelosia con fiero dente
m'apra il seno e mi divorì!
Cinto il cor di neve algente
pene accresca a miei dolori.
Privo ogn'hor di libertà,
soffrirò sempre costante,
acciò in mè scorga, amante,
quanto sia tua ferità.
Così volete, così sarà,
bella tiranna che cinta sete di crudeltà.

*Let jealousy, with its fierce fangs,
tear open my breast and devour me!
Envelop my heart in freezing snow,
let the pain of my suffering increase.
Deprived henceforth of freedom,
I will suffer in constancy,
so that you will see in me, beloved,
how great your cruelty is!
If that is how you want it, that is how it will be...*

The Complaint

*O let me weep! O let me for ever weep!
My eyes no more shall welcome sleep.
I'll hide me from the sight of day,
And sigh my soul away.
O let me weep! O let me for ever weep!
He's gone, he's gone, his loss deplore,
And I shall never, never see him more.*

Un'Alma Innamorata

Recit: Un'alma innamorata,
prigioniera d'amore,
vive troppo infelice.
Divien sempre maggiore
il mal, che non intende,
allor che nell'amar
schiava si rende.

Aria: Quel povero core, ferito d'amore
sospira, se adira, se vive fidel.
Sia il solo dolore geloso timore,
le pene e catene, martire crudel.
Quel povero core...

*A soul enraptured,
a prisoner of love,
is too unhappy;
always when one is in love,
pain increases
to render one a slave,
however unwilling.
That poor heart, which is wounded with love!
It sighs, grows angry, if it stays faithful.
Then there may be only grief, jealous fear,
pain, ties, and harsh suffering.*

Recit: E pur benché e gli veda
morta de suo servir,
la speme istessa
vuole col suo languir,
viver con essa.

Aria: Io godo, rido e spiro,
ed amo più d'un core,
e so ridir perchè.
Se segue il mio pensiero
un vagabondo amore
cercate voi dov'è.
Io godo, rido e spiro...

*And yet, though with a certain hope
only death is seen,
still the heart,
for all its languishing,
wishes to live with that hope.
I rejoice, laugh and hope:
I love more than one heart,
and therefore know how to laugh again.
If my thoughts
follow a wayward path,
you must seek where they lead.*

Recit: In quanto a me ritrovo
del riso ogni diletto,
se sprezzo dell'amore
le sue severe leggi,
ed il rigore!

Aria: Ben impari come se ama
in amor chi vuol goder;
Non ha pari alla mia brama
il rigor del nume arcier.
Ben impari...

*I rediscover
all the delights of laughter
if I scorn
love's severe laws
and its harshness!
Learn well how to conduct yourself
in love, if you want to be happy;
the harshness of the Archer God
cannot equal my desire.*

Translations by Rosalind Salas

Recorded 21-23 August, 1995 in London.

Italian harpsichord after Grimaldi (ca.1700) by Mark Ransom and Claire Hammett

Violin: school of D. Nicolas, Mirecourt, late 18th century

Cover: Young Woman with a Violin:

Oil on canvas 68.47 h.83.2cm w.97.8cm by Orazio Gentilesechi Italian 1565-1639

Photograph: © 1986 The Detroit Institute of Arts, gift of Mrs. Edsel B. Ford

Meridian

A High Resolution
Natural Sound Recording

CDE 84316

DDD 68'33"

compact disc
DIGITAL AUDIO



Made in England

Recorded & Produced by
Richard Hughes

Musical Supervision: Gary Skyrme
Assistant Engineers:
Matthew Reypert and Chris Hickox

© & © Meridian Records 1996

Musick Ai'Italiana Italian and English music of the 17th century

[1]	Biagio MARINI (from <i>Affetti Musicali</i> - 1617): La Ponte	1'17"
[2]	Claudio MONTEVERDI (from <i>Selva Morale e Spirituale</i> - 1640): Laudate Dominum	3'45"
[3]	Biagio MARINI (from <i>Affetti Musicali</i>): La Orlandina	1'48"
[4]	Il Monteverde (Allemanda)	1'16"
[5]	La Caolorta (Saggiarda)	1'15"
[6]	Orlando GIBBONS: A Ground	2'51" [7] The Italian Ground
[8]	Anonymous (from the <i>Dublin Virginal Book</i> - ca.1570): Chi Passa	2'21"
[9]	Giulio CACCINI (1602): Amarilli, mia bella	2'33"
[10]	Peter PHILLIPS: Amarilli - variations	3'32"
[11]	Anonymous: Fortune my foe	1'02"
[12]	William BYRD: Fortune - variations	4'16"
[13]	Nicola MATTEIS (from <i>Ayres for the Violin</i> , Part 4 - London, 1685): Suite in D minor: Prelude	1'06" [14] Fuga in fantasia
[15]	Grave	2'08" [16] Ground with divisions
[17]	Giacomo CARISSIMI (from <i>Cantate a 1, 2 & 3 voce</i> - ca.1660): Così violete, così sarà	6'50"
[18]	Henry PURCELL (from <i>The Fairy Queen</i>): The Plaint	6'33"
[19]	George Frideric HANDEL: Cantata: Un'Alma Innamorata: Recit: Un'alma innamorata - Aria: Quel povero core	7'22"
[20]	Recit: E pur benché - Aria: Io godo, rido e spiro	5'52"
[21]	Recit: In quanto a me - Aria: Ben impari	2'47"

Restoration

Bronwen Pugh - *baroque violin*, Rosalind Salas - *soprano*,
Robert Petre - *harp* *sichord*

MERIDIAN RECORDS, PO BOX 317, ELTHAM, LONDON, SE9 4SF.