



El Mundo
What Artemisia Heard

Music and Art from the Time of Caravaggio and Gentileschi

Richard Savino, director

Track List

Prologo

1) La Gran Battaglia (a, d, e, g) Marco Uccellini (1603-1680)

Prima Roma: 1593 - 1614

2) L'onda che limpida "Suite" (b, c, f) Giovanni Girolamo Kapsberger (c. 1580-1651)
Nell Snaidas, soprano

3) Corrente Sesta (b, c, f) Giovanni Girolamo Kapsberger

4) Capona (e, i) Giovanni Girolamo Kapsberger

5) Amanti (a, c, e) Benedetto Ferrari (1603-1681)
Céline Ricci, soprano

6) Canzona Girolamo Frescobaldi (1683-1643)

7) Folle Cor (b, c, f, h) Domenico Mazzocchi (1592-1665)

Seconda Parte: Firenze 1614 - 1620

8) Sinfonia (b, d, e, f, h) Marco Gagliano (1582-1643)

9) Lasciatemi qui solo (b) Francesca Caccini (1587-1640)
Jennifer Ellis Kampani, soprano

10) Toccata (b) Alessandro Piccinini (1566-1638)

11) Chi desia di saper (a, d, e) Francesca Caccini
Céline Ricci, soprano; Lisa Grodin, violin

Terza Parte: Venezia 1620 - 1630

12) Sonata Prima (b, c, h) Dario Castello (c. 1590-1658)

Jennifer Ellis Kampani, soprano; Adam LaMotte, violin
13) Et è pur dunque vero (b, d, e, g) Claudio Monteverdi (1567-1643)

Nell Snaidas, soprano; Adam LaMotte, violin

14) Come dolce hoggi l'auretta (b, d, f, i) Claudio Monteverdi

15) Sinfonia a due (a, d, e, g) Francesco Corbetta (1615-1681)

Quarto Parte: Napoli 1630 - 1638

16) Sinfonia detta la buon'hora (b, c, e g) Andrea Falconieri (1585 -1656)

17) Occhi belli (b, d, e, g, i) Luigi Rossi (1597-1653)

Jennifer Ellis Kampani, soprano; Céline Ricci, soprano

18) Folia echa para mi Señora Doña Tarolilla di Carallenos (a) Andrea Falconieri (1585 -1656)

19) Festa Riso (a, c, e, f) Pietro Giramo (fl. 17th century)

Quinto Parte: Londra 1638 - 1642

20) Symphonia in G (b, c, f) Nicholas Lanier (1588-1666)

21) No More Shall Meads be Deck'd with Flow'rs (b, c, f) Nicholas Lanier

Jennifer Ellis Kampani, soprano; John Schneiderman, archlute

22) Thou I Am Young (b, c, f) Nicholas Lanier

Jennifer Ellis Kampani, soprano; Nell Snaidas, soprano

Epilogo

23) Fan battaglia (a, c, e, f) Luigi Rossi

Front Cover: Orazio Gentileschi, 1593–c.1654; *Lute Player*, c. 1612 - 15
oil on canvas; 56 1/4 x 50 3/4 inches; National Gallery of Art, Washington D.C., Ailsa Mellon Bruce Fund, 1962.8.1



Artemisia Gentileschi, Italian, 1593–c.1654; *Saint Cecilia*, c. 1620
oil on canvas; 42 1/2 x 30 7/8 inches; Galleria Spada, Rome (inv. 149); Image provided by Art Resource, New York



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Artemisia Gentileschi, Italian, 1593–c.1654; *Judith Slaying Holofernes*, c. 1620
oil on canvas; 39 3/8 x 64 inches; Galleria degli Uffizi, Florence (inv. 1567); Image provided by Art Resource, New York

The Musicians

Vocalists

Jennifer Ellis Kampani, soprano
Nell Snaidas, soprano
Céline Ricci, soprano
Paul Shipper, bass

Violins

Adam LaMotte
Lisa Grodin

Cello and viola da gamba

William Skeen

Violone

Farley Pearce

Percussion

Paul Shipper

Continuo

Richard Savino: (a) baroque guitar, (b) theorbo
Adam Cockerham: (c) baroque guitar, (d) theorbo
Paul Psarras (e) baroque guitar
John Schneiderman: (f) archlute, (g) baroque guitar
Paul Shipper: (h) baroque guitar
Cheryl Ann Fulton: (i) baroque harp
Corey Jamason: harpsichord and organ

What Artemisia Heard *Music and Art from the Time of Caravaggio and Gentileschi* *The Inspiration*

I first became enamored of the paintings of Artemisia Gentileschi after attending an exhibit of works by her and her father Orazio at the Metropolitan Museum of Art in New York in 2002. This exhibition, organized by Judith Mann of the St. Louis Art Museum, was a breathtaking introduction to the life of an artist who would come to preoccupy me for over a decade. As it happens, the delightful historical novel *Artemisia* by Alexandra Lapierre, had been published just a year earlier and was a welcome companion to my preoccupation.

Fast-forward eight years to June 2010, when I find myself in Rome. While there visiting family and doing research, I attended a lovely—yet only sparsely attended—concert of seventeenth-century Italian music. The following day I happened upon an outstanding exhibition of works by Caravaggio at the Palazzo Quirinale. I walked up to the palazzo during the midday siesta period thinking that I would easily gain entry into the exhibit during this sacrosanct hour of the day when all of Rome stops to eat and rest. Approaching the *palazzo*, however, I saw a long line of people awaiting admittance, sheltering under umbrellas from the brutal rays of the midday sun. I also noticed an element of frenzy, a “buzz” so to speak, that was shared among those in line. No one seemed to mind waiting nearly two hours in the oppressive heat. They all knew that they were about to experience an artistic legacy that has consumed viewers for centuries. I walked to the *biglietteria* where I was informed that the show was sold out. Not being one to take no for an answer, I walked up to the guard, and in my broken Italian asked that if I showed up at 10 pm, just before closing, would he, or someone of his rank be able to shuffle me in. The guard, seeing my desperation, and pathetic attempt to communicate, took pity on me and quietly said “certo.” I returned at the agreed upon time whereupon the guard escorted me beyond the gate and allowed me to enter the exhibit free of charge. As with the earlier Gentileschi exhibit, I experienced an epiphany. I had known Caravaggio’s work for quite a long time, but I had never before experienced in such a concentrated way the intensity of his artistic vision.

Afterward, walking in ecstasy through the darkened streets where Caravaggio, Orazio, and Artemisia had lived and worked, I wondered, “How is it that painters can inspire such ardent appreciation of their art, while composers of equal gifts and attainments, contemporaries and even colleagues in the same city of those same painters and sharers in the same cultural and aesthetic values, can barely fill a small concert hall? Might this not be linked to that shift of cultural paradigms which has brought it about that, for many, music is no longer an experience purely of listening, but via music videos has become one almost necessarily combining the aural with the visual, hearing with seeing? Then why not use the same model with so called ‘classical’ music?” From this moment I decided to create a series of programs that integrated these two media.

At the same time I was becoming more and more captivated by the life of Artemisia. Born in

Rome in 1593 to the famed painter Orazio Gentileschi, mistress of a style akin to that of Caravaggio, she stands out in the history of art as one of the most gifted painters of the seventeenth century, if not all time. The story of her life, which came to its end in 1656 is one of remarkable courage, talent, and achievement.

Artemisia, as is well documented, was a victim of abuse and rape. Suing her attacker, she underwent the ordeal of a torturous trial. Having won her case she subsequently became one of the first independent female artists in western history, traveling widely, taking commissions, and controlling her own finances. She lived in the most important cities of Italy (Rome, Florence, Venice and Naples) and in London. She was also a singer and an intimate friend to a number of important musicians including Francesca Caccini and Nicholas Lanier. The numerous musical scenes in her paintings clearly attest to the importance of music in her life. But it is the body of her work as an artist, and her contribution to the establishment of a feminist role model, that I believe will be her legacy.

This recording follows the life of Artemisia through the stages of her life and the locales in which she lived and painted. I have assembled a collection of music that she might have heard at various times throughout her life. For live programs I have paired these with images of paintings by Artemisia or by her contemporaries, that reflects my interpretation of her geographical location, the meaning of some of the texts she set to music, or the sonic qualities of the music itself. Examples of this multi media presentation can be found online at richardsavino.net and sonoluminus.com.

The Music

Music in the late sixteenth and early seventeenth centuries underwent profound and far-reaching changes, at least as radical in their way as were, in painting, the contemporaneous introduction and exploitation of the techniques known as *chiaroscuro* and *tenebrism* by Caravaggio and his followers. Starting with the innovations of the Florentine *Camerata*—a circle of musicians, poets, humanists and intellectuals inspired by the musical aesthetics and practices of ancient Greece—musicians adopted a new vernacular. They replaced the imitative polyphony of the high Renaissance style with a texturally simplified, more declamatory style capable of supporting extensive vocal ornamentation (often improvised by the singer), which was thought to come closer to the ideals and practices of the ancient Greeks. The resulting genres, such as monody and recitative, contributed crucially to the trend that Claudio Monteverdi baptized the *seconda prattica*. Collections of these new kinds of pieces were published, proudly bearing titles such as *Le nuove musiche* (*The New Musical Works*, by Giulio Caccini) or *In stile moderno* (*In Modern Style*, by Dario Castello). From these and other innovations, almost inevitably it seems, there emerged first (ca. 1600) the genre of opera, and then, much more gradually, the modern major-minor tonality which received its first unalloyed expression nearly a century later in the sonatas and concertos of Corelli. The composers represented on our recording all come from this rich musical heritage.

Artemisia's Life

The contents of this recording have been organized to correspond (as far as possible) to the events and locales of Artemisia's life. As a prologue, we begin with a *battaglia* by Marco Uccellini of Venice, meant to evoke the battles that Artemisia was forced to wage throughout her life. We then move on to Artemisia's birthplace, Rome, where she painted her first masterpieces. It was here that, being the daughter of one famous painter and a constant companion of many others, including the great Caravaggio, she was able to establish herself as one of the major *Caravaggists* of the seventeenth century.

From Rome Artemisia moved to Florence where she befriended the important singer and composer Francesca Caccini, daughter of the great Giulio Caccini. During this period, while actively participating in the elaborate entertainments sponsored by the Medici, she became the first woman to be accepted into the *Accademia delle Arti del Disegno* (*Academy of Arts and Drawing*). At this time, too, she corresponded with the scientific genius Galileo Galilei and with Michelangelo Buonarroti, nephew of the great painter and occasional librettist for Francesca Caccini.

Sometime after 1627 Artemisia made her home in Venice, where she was rumored to have become intimate with British composer Nicholas Lanier, who had been sent there by Charles I to facilitate the purchase of art being liquidated by the Gonzaga court of Mantua. Artemisia's spectacular *Venere dormiente* (*Sleeping Venus*) dates from this period.

In 1630 Artemisia moved south to Naples, where she flourished despite being forced to confront obstacles placed in her path by the group known as “the *cabale*.” This was a group of painters led by the Spaniard Jusepe de Ribera that harassed artists who were not native to Naples. They were a seventeenth century artistic version of *la camorra*, the present day Neapolitan mafia.

Finally, in 1638, Artemisia was summoned to London by her estranged father Orazio to help him complete his *Trionfo della pace e delle Arti* (*Triumph of Peace and the Arts*) in the Casa delle Delizie of Queen Henrietta Maria of France in Greenwich. While assisting her father would presumably have been sufficient reason for this more extensive journey, the fact that Charles I, an enthusiastic art collector, had also extended his royal invitation to her was doubtless a powerful additional incentive.

Orazio Gentileschi passed away in 1639, and by 1642 Artemisia had departed London. In 1649 she was once again in Naples, and while it is known that she was still accepting commissions, it seems clear that her creative fire was now beginning to ebb. It is generally accepted that she passed away in 1656.



Orazio Gentileschi, 1593–c.1654; *Young Woman Playing a Violin*, c. 1621–24
oil on canvas; 56 1/4 x 50 3/4 inches; The Detroit Institute of Arts, Gift of Mrs. Edsel B. Ford, 68.47

The Artists

Corresponding to the radical shift that took place in music during the early seventeenth-century was the parallel upheaval in art led by *Michelangelo Merisi da Caravaggio* (1571-1610). In his paintings Caravaggio exploited a dramatic contrast of light that was known as *chiaroscuro*, a technique that gained popularity throughout Europe. Followers of his were known as *Caravaggists*, and included Artemisia, her father Orazio, Giovanni Baglione, Gerrit Van Honthorst, Valentin de Boulogne and many others. In our live multi-media presentation of this program we feature many works by these artists paired to the music included on this recording. Works by many of these artists are readily accessible to view online.

Acknowledgements

I would like to extend my gratitude to the following institutions and individuals who helped make this project a reality: the California State University at Sacramento who provided me with a creative activity research grant to pursue this subject, the Aston Magna Music Festival who sponsored the first live performance of this multi-media event, Victor and Maria Ledine, who recognized the significance of this project; David Cohen, for his brilliant editing of my cavalier prose; Regina Psaki, who filtered through, and corrected, my broken Italian; all of my tireless musicians who not only made significant musical contributions but went along with the frenzy; Robbi Siegel of Art Resource, Leslie Ann Jones and the entire staff at Skywalker Studios. As always I dedicate this work to my loving daughter Maria Luisa Savino, she is a constant source of inspiration to me.

—Richard Savino

Translations

L'onda che limpida

L'onda che limpida
soave mormora,
lascia e qui ventene
sol' l'aurea cetera
reca con te.

Deh lascia il monte
Clio lascia il fonte,
mov'il bel pie,
vera beltade,
vera honestade
celesti rai
qui miserai,
viene veloce
sciogli la voce
ch'al Ciel s'en va
di che mai videsi,
beltà si nobile,
ne rai si splendi
di mai si vedrà.

Stella che lucida
sen va per l'etere,
o sol che rapido,
nel alto giri si
si bel non fu.

Ne vaga aurora
ch'il prato irrorà,
risplende più,
o quanti cori,
provano ardori,
o quanti o quanti
poveri amanti,
tra van desiri
traggon sospiri,
la notte e'l di
quante tra l'auro,
voci disperdonsi,
de petti miseri
ch'ella feri.

Ben dolce temprone
su corde amabili,
voci dolcissime,
cigni ch'onorano
l'alta beltà.

Leave the gentle,
the limpid, the murmuring wave,
and come hither,
Bringing with you
only the golden lyre.

Oh, leave the mountain,
O Clio, Leave the fountain
treading on lovely foot.
True beauty,
True nobility,
Heavenly beams
shine here.
Come quickly—
loose your voice
that rises to heaven,
From which never has
such noble beauty been seen,
Nor shall ever be seen
such luminous rays.

No star flashing
through the ether
or sun swiftly
crossing the lofty sphere
was ever so beautiful.

No lovely dawn
that drenches the meadow
shines brighter--
oh how many hearts
feel longing,
oh how many and many
a pitiful lover
heaves sighs of
hopeless desire.
Night and day,
how many voices
are scattered on the winds,
from wretched breasts
smitten by her.

Sweet tempering
on pleasant chords,
The sweetest voices;
Swans that honor
that lofty beauty.

Ma non per tanto
desta bel canto,
nulla pietà,
ben di sua lode,
sorrìd'e gode,
ma nel cor serba
vien più superba,
aspra durezza
che sdegn'e sprezza,
Amor' e fe
ma se tu spirimi
voci più nobili,
canora Vergine
'spero merce?

Amanti

Amanti io vi so dire ch'è meglio assai fuggire
bella donna vezzosa
o sia cruda o pietosa ad ogni modo e via
il morir per amor è una pazzia.

Non accade pensare di gioir in amare
amoroso contento dedicato è al momento
e bella Donna al fine
rose non dona mai senza le spine.

La speme del gioire fondata è su'l martire
bellezza è cortesia non stann'in compagnia
so ben dir con mio danno
che la morte ed amor insieme vanno.

Vi vuol pianti; pianti à diluvi
per spegner i vesuvi d'un cor innamorato,
d'un spirito infiammato,
pria che si giunga in porto
quante volte si dice ohimè son morto.

Credetel'a costui che per prova può dir:
io vidi, io fui.
Se creder no'l volete
lasciate star che poco importa a me
seguitate a amar ad ogni modo
chi de' rompersi il collo
non accade che schivi oderta o fondo.
Che per proverbio sento sempre dire
dal destinato non si puo fuggire.

Donna so chi tu sei,
Amor so i fatti miei
non tresco più con voi
alla larga ambi doi

But it is not pity
that awakens such beautiful singing,
Rather, in praise
does she smile
and take pleasure.
But in the heart is kept
grows more haughty
the harsh bitter hardness—
That scorns and despises
Love and loyalty.
But if you should blow my way
Nobler voices,
tuneful Virgin,
I shall hope for mercy!

Lovers, I can tell you that it is much better to flee
a beautiful, charming lady,
be she cruel or compassionate, for no matter what,
it is madness to die for love.

In love pleasure is seldom to be found,
the happiness of love lasts only a moment,
and in the end a beautiful woman
never gives roses without thorns.

The hope of pleasure is built on suffering,
beauty and courtesy do not go together,
but from my sad experience I know
that death and love do go together.

It takes tears, floods of tears, to quench
the Vesuvius of an impassioned heart
of an inflamed spirit.
Before reaching port,
How often has does one say, alas, I am dying.

Believe this man who can say from experience:
I have seen it, I was there.
And if you do not wish to believe it,
then never mind, for it matters little to me.
Keep on loving, for whoever
is meant to break his neck
will not be able to avoid the abyss.
I always hear the proverb say:
one cannot escape one's destiny.

Lady, I know who you are,
Amor, I go my own way,
I no longer intrigue with you,
be gone, both of you!

S'ognun fosse, com'io fosse
com'io saria un balordo Amor,
e non un dio.

Folle Cor

Folle cor, ah non t'alletti,
lo splendor de'bei sembiante,
Che tra lievi pompe erranti,
spiran sol falsi diletti.
Fuggi pur che nata apena
sparer suol l'età serena.

Splende il di, ma nell'Aurora,
perde il vago de' suoi fiori,
E del sole agli splendori,
langue l'aura, e manca flora.
Fuggi pur che nata apena
sparer suol l'età serena.

Scherza il mar, ma di procelle,
nidi sono i suoi zafiri,
Ben ch'eterni habin i giri,
pur nel ciel moiori le stele.
Fuggi pur che nata apena
sparer suol l'età serena.

Lasciatemi qui solo

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

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

Placidissimi venti
Tornate al vostro speco
Sol miei duri lamenti
Chieggio che restin meco.
Vostri sospir non chiamo
Solingo bramo

If everyone did thus,
Amor would not be a god,
but a dolt like me.

Foolish heart, do not be enticed
by the radiance of a beautiful face.
For among lighthearted pageants
only false delights are aroused.
Youth disappears,
as soon as it is born.

The day shines, but at dawn
it loses the charm of its flowers
And in the full sun the breezes languish
and the flowers droop .
Youth disappears,
as soon as it is born

The sea is playful,
but of its winds are born tempests.
Though their orbit is eternal,
even the stars in the sky will die.
Youth disappears,
as soon as it is born.

Leave me alone here,
Return, birds, to your nests,
While my soul, and my pain,
I surrender on these shores.
I want no other company
than a chill rock,
And my mortal suffering.
Let me die.*

Sweetest Sirens,
Who with such merciful song
Sweeten my sufferings,
Weep more softly,
Go elsewhere to swim,
Take away the waves'
Cruel scorn, and their wrath.
Let me die.

Tranquil winds,
Return to your cave;
I ask that only my harsh laments
Remain with me.
I do not call upon your sighs;
Alone I yearn

I miei dolor finire.
Lasciatemi morire.

Felicissimi amanti
Tornate al bel diletto
Fere eccels'o notanti
Fuggite il mesto aspetto
Sol dolcezza di morte
Apra le porte
All'ultimo Languire.
Lasciatemi morire.

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

Chi desia di saper

Chi desia di saper che cosa è Amore
Io dirò, che non sia se non ardore
Che non sia se dolore,
Che non sia se non timore,
Che non sia se non furore
Io dirò, che non sia se non ardore
Chi desia di saper che cosa è Amore.

Chi mi domanderà s'amor' io sento
Io dirò che 'l mio foco è tutto spento
Ch'io non provo più tormento,
Ch'io non tremo, né, pavento,
Ch'io né, vivo ogn'or contento
Io dirò che 'l mio foco è tutto spento
Chi mi domanderà s'amor' io sento.

Chi mi consiglierà ch'io debb'amare
Io dirò che non vò più sospirare,
Né temere, né sperare,
Né avvampare né gelare,
Né languire né penare.
Io dirò che non vò più sospirare
Chi mi consiglierà ch'io debb'amare.

Chi d'amor crederrà dolce il gioire
Io dirò che più dolce è amor fuggire

To end my sufferings.
Let me die.

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

Most grasping eyes,
That as I lay dying spill
The bitterest rivers,
Your pity comes too late,
Already I feel myself fail:
Oh eyes, stingy
And slow to comfort me,
I am already bloodless and lifeless.

**this is the opening line of Arianna's lament, from Ottavio Rinuccini's text for the opera L'Arianna, set to music by Monteverdi in 1608.*

Whoever wishes to know what Love is:
I will say that it is nothing if not ardor,
Nothing if not pain,
Nothing if not fear,
Nothing if not furor,
I will say, that it is nothing if not ardor,
whoever wishes to know what Love is.

To those who ask me if I feel love,
I will say that my fire is all burned out,
That I no longer feel torment,
That I do not tremble, or fear,
That I live happy every hour,
I will say that my fire is all burned out,
To those who ask me if I feel love.

To those who counsel me to love,
I will say that I no longer wish to sigh,
Or fear, or hope,
Or burn, or freeze,
Or languish, or suffer.
I will say that I no longer wish to sigh,
To those who counsel me to love.

To those who believe in love's sweet joy,
I will say that it is sweeter to flee from love,

Nè piegarsi al suo desire,
Nè tentar suoi sdegni, et ire,
Nè provare il suo martire.
Io dirò che più dolce è amor fuggire
Chi d'amor crederrà dolce il gioire.

Et è pur dunque vero

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.

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

Povero di conforto,
mendico di speranza andrò 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.

Vivi col cor di ghiaccio
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

And not to bend to its desires,
Nor to tempt its scorn and ire,
Nor to feel its torture.
I will say that it is sweeter to flee from love,
To those who believe in love's sweet joy.

And is it then true,
o soulless heart, cruel spirit,
that in changing your mind
you stand bereft of both loyalty 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'.

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.

Live with a heart of ice,
and rival the winds in fickleness ;
clasp your beloved in your arms
and laugh with him and glory in my suffering;
and both in sweet blissful union
make a tomb for my life.

Hear, you abysses, hear
the last accents of my despair;
since my joys are ended

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.

Come dolce hoggi l'auretta

Come dolce hoggi l'auretta
Lusinga spira, spira e vien
A baciarmi lascivetta,
A baciarmi le guancie'l sen.

Gli Amoretti l'aura fanno
Quando l'ali spiegano al Ciel
Quando vanno, quando vanno
Della notte a squarciare il vel.

Ride il bosco, brilla il prato,
Scherza il fonte, festeggia 'l mar
Quando un fiato, quando un fiato
D'aura fresca s'ode spirar.

Entri pur nel nostro petto
O bell'aura nel tuo venir
Quel diletto, quel diletto
Che fa l'alme tanto gioir.

Festa Riso

Festa riso gioco e gioia
son queste onde questo monte
Tutte ha qui le grazie pronte
Ne vi è duol mestisia o noia

Qui dal monte al mar sonoro
Fan gli augelli eterno canto,
A cui van danzando o intanto
L'ombre e l'aure, e'l mar fra loro

Le delitie, e in un gli amori
Seggi han qui giocondi, e cari,
Qui natura, e'l cielo al pari
Versar tutti i lor tesori.

and my loves and my pleasures,
so great is my woe that I would call
my anguish the equal of Hell.

How sweet the breeze today,
how soft its balmy breath,
how wantonly it kisses,
kisses my cheeks and breast.

'Tis Cupids cause the breeze
when they soar in flight
on outspread wings
from heaven to rend the veil of night.

The forest smiles, the meadow glitters,
the fountain plays, the waves rejoice
at the first faint stirring
of a cool, refreshing breeze.

When you come, o balmy breeze,
may our hearts, too,
be filled with that sweet delight
that makes every soul rejoice.

A happy festival of celebration and joy
Washes over this land
Here all the graces are ready
Nor is there suffering, sadness, or pain.

Here from the mountain to the sounding sea
the birds sing their eternal songs
In the meantime there is dancing
In the shadows and breezes, with the sea between them.

The delights, and the loves
Have cheerful places here, and dear,
Here nature and Heaven alike
Pour all their treasures

No More Shall Meads be Deck'd with Flow'rs

No more shall meads be deck'd with flow'rs, nor sweetness live in rosy bow'rs;
Nor greenest buds on branches spring, nor warbling birds delight to sing;
Nor April violets paint the grove, when once I leave my Caelia's love.
The fish shall in the ocean burn, and fountains sweet shall bitter turn;

The humble vale no floods shall know, when floods shall highest hills o'erflow;
Black Laethe shall oblivion leave, before my Caelia I deceive.
Love shall his bow and shafts lay by, and Venus' doves want wings to fly;
The Sun refuse to show his light, and day shall then be turn'd to night;

And in that night no star appear, when e'er I leave my Caelia dear.
Love shall no more inhabit earth, nor lovers more shall love for worth;
Nor Joy above in Heaven dwell, nor pain torment poor souls in Hell;
Grim death no more shall horrid prove, when e'er I leave bright Caelia's love.

Though I Am Young

Though I am young and can not tell, either what love or death is well.
Yet I have heard they both bear darts and both do aim at human hearts.
And then again I have been told, Love wounds with heat, ad death with cold.
So that I fear they do but bring, extremes to touch, and mean one thing



Artemisia Gentileschi, Italian, 1593–c.1654; *Sleeping Venus*, c. 1625-30, detail
oil on canvas; 37 x 56 3/4 inches; Virginia Museum of Fine Arts, Richmond, Virginia



Artemisia Gentileschi, Italian, 1593–c.1654; *Danäe*, c. 1612, detail
oil on copper; 16 1/4 x 20 3/4 inches; Saint Louis Art Museum, Museum Purchase 93:1986

Fan battaglia i miei pensieri

Fan battaglia i miei pensieri
Ed al cor dan fiero assalto.
Un mi dice: "Invan tu sperì,
Perchè Fili ha il sen di smalto".
Un poi con baldanza
Il colpo ribatte
E il cor mi combatte,
Gridando: "Speranza!"
"Sì, vincerà!" "Sì, perderà!"
"Fuggi timor!" "Fuggi, su!"
"Taci, speranza!"
"Tu non più, taci!"
"Tu ferma!" "Sì, vincerà!"
"Pensieri non più!"
Così al core, empi guerrieri,
Dan battaglia, fan guerra i miei pensieri.

My thoughts are waging war
and they cruelly assault my heart.
One says: "You hope in vain,
for Phyllis has a heart as hard as marble."
Another boldly lands a blow,
and my heart strikes back, crying:
"Hope!" "We shall win!"
"We shall lose!" "Away, fear!"
"Come now, away!"
"Be silent, hope!"
"You can no more: be silent!"
"Stop it!" "We shall win!"
"No more thinking!"
So my thoughts
like ferocious warriors assail,
make war upon my heart.



Not in photo: Farley Pearce, Cheryl Ann Fulton.

El Mundo is a chamber group dedicated to the performance of sixteenth through nineteenth century Latin American, Spanish, and Italian chamber music. Under the direction of guitarist/lutenist Richard Savino, El Mundo was formed in 1999 and is made up of some of today's finest period instrument performers. As an ensemble El Mundo has recorded 8 cds on the Koch, Dorian and Sono Luminus labels. These include the premiere of Sebastian Duron's 17th century zarzuela *Salir el Amor del Mundo* (DSL-92107) and *The Kingdoms of Castille* (DSL-92131), which received a 2012 GRAMMY® nomination in the Best Small Ensemble category.



Photo credit: Robert Neep

Director **Richard Savino's** performances and recordings have received praise from critics throughout the world. Among the highlights of his over 30 commercial recordings are a 2012 GRAMMY® nomination as conductor for *The Kingdoms of Castile*, a *Diapason d'Or* from *Compact*, a *10 du Répertoire (Paris)*, and a "Great Discoveries" designation from the latter which they deem as essential to any classical music collection. In 2011 he was a principal instrumentalist on the Ars Lyrica 2011 GRAMMY®-nominated CD of Hasse's *Marc Antonio e Cleopatra* (DSL-92115). Mr. Savino's recordings have twice been featured as the *Global Hit* on the Public Radio International program *The World* and he has also been the subject of specials on the PRI, NPR, CBC and BBC networks. Additional recordings include *Venice Before Vivaldi*, a *Portrait of Giovanni Legrenzi*, *Villancicos y Cantadas* (sacred music from Spain and Latin America), Sebastian Duron's zarzuela *Salir el Amor del Mundo* (1696), romantic solo guitar music of Johann Kaspar Mertz, virtuoso sonatas by Paganini and Giuliani with violinist Monica Huggett, an extensive collection of 18th century guitar music from Mexico by Santiago de Murcia (4 Stars: Goldberg), The

Essential Giuliani Vol. 1 (Koch), Op. 21 Solo Sonatas by Ferdinando Carulli, Music Fit for a King (solo baroque guitar music by Robert De Viseé and François Champion) Baroque Guitar Sonatas (1696) of Ludovico Roncalli (Dorian), the first period instrument versions of the Boccherini Guitar Symphonia and the Op. 30 Concerto for Guitar by Mauro Giuliani and three additional recordings of music by *Barabara Strozzi* (Emanuella Galli, mezzo soprano), *Biagio Marini* (with Monica Huggett) and *Giovanni Buonamente* (with Monica Huggett and Bruce Dickey). Among the groups that Mr. Savino has guest directed are the Santa Fe Chamber Music Festival, Connecticut Early Music Festival, Milano Classica, Ensemble Rebel and the Aston Magna Music Festival. As a continuo player and accompanist Mr. Savino has performed in recital with some of the world's most important musicians, including mezzo-soprano Joyce DiDonato, and he is a principal with the Santa Fe Opera, Los Angeles Opera and many other orchestras and opera companies. A student of Andres Segovia, Jerry Willard, Oscar Ghiglia, Albert Fuller and Eliot Fisk, Mr. Savino received his Doctoral degree from SUNY at Stony Brook. For a more complete discography and bio information go to richardsavino.net.

Aficionado of both early music and new music, lutenist and classical guitarist **Adam Cockerham** is known for his moving solo performances, nuanced ensemble work, and sensitive accompaniments. As a finalist in the Carmel Society Instrumental Competition, his performance was regarded as being "beautifully and effortlessly executed" by Peninsula Reviews. Cockerham received his Bachelor of Music Degree and Master of Music degree from the San Francisco Conservatory of Music with a Secondary Emphasis in Historical Plucked Strings. Partnering with acclaimed mezzo-soprano Danielle Reutter-Harrah, the two founded Jarring Sounds, a voice and guitar/lute duo in 2011.

A world-class artist and leading pioneer in the field of historical harps, **Cheryl Ann Fulton** has enjoyed a wonderful international performing, recording, teaching

and scholarly research career since 1984. Recognized as a “genuine virtuosa of her instrument” she performs on medieval, Renaissance and Baroque (triple and single-action pedal) harps as well as contemporary lever harp. She earned BS (pedal harp), MM and DM (early music performance practice/historical harp/musicology) degrees from the Jacobs School of Music of Indiana University. A popular teacher of her *Touch and Tone Technique for Harp*, Dr. Fulton is on the faculty of the USC Thornton School of Music, has a private studio in the San Francisco Bay Area, and teaches worldwide via Skype.

Lisa Grodin has had an active career as a violinist and violist. Equally comfortable playing principal and supporting roles, she has performed with nationally based ensembles such as El Mundo, Philharmonia Baroque Orchestra, Voices of Music, American Bach Soloists, Santa Fe Pro Musica, Chanticleer, Smithsonian Chamber Players, Santa Fe Pro Musica, and Archetti Baroque Strings. She has been a Guest Artist abroad with Les Arts Florissants (France), Capella Savaria (Hungary), La Cetra (Italy), and Capella Cartusianum (Germany). Ms. Grodin is the Director of Education for Philharmonia Baroque Orchestra, and Music Director for the Junior Bach Festival. She has taught at The Crowden School and the Young Musicians Program at UC Berkeley, directed numerous chamber music workshops, and led masterclasses at institutions such as the R. Glier Kyiv Institute of Music, the Colburn School, and Stanford University.

Corey Jamason, harpsichordist, is principal keyboardist with American Bach Soloists and has appeared as a continuo player with LA Opera, San Francisco Symphony, Philharmonia Baroque Orchestra and Musica Angelica. Festival appearances include the Berkeley, Bloomington, San Luis Obispo Mozart, Music in the Vineyards, Whidbey Island, Tage Alter Musik Regensburg (Germany), Echi lontani (Sardinia) and Norfolk festivals. From 2007 to 2014 he was artistic director and conductor of the San Francisco Bach Choir and currently is co-artistic director and conductor of *Theatre Comique*, a new San Francisco-based ensemble specializing in late nineteenth and early twentieth century American musical theatre. He joined the faculty of the San Francisco Conservatory in 2001 where he is director of the Historical Performance program and professor of harpsichord.

Soprano **Jennifer Ellis Kampani** is one of the leading interpreters of the Baroque repertoire. She has performed with the Richmond Symphony, Washington Bach Consort, Bach Choir of Bethlehem, and New York Collegium. Her international career has included appearances with the period instrument groups American Bach Soloists, Baroque Band, Portland Baroque Orchestra, Seattle Baroque Orchestra, Opera Lafayette, Apollo's Fire, Musica Angelica, Boston Camerata, Bach Sinfonia, Magnificat, and the Washington Cathedral Choral Society. Jennifer has been heard in many concert series and festivals including Le Flaneries Musicales de Reims in France, Aston Magna, Da Camera Society, Houston Early Music, Staunton Music Festival, Music Before 1800, Carmel Bach, and the Berkeley and Boston Early Music Festivals. Ms. Kampani has recorded *Kingdoms of Castille* (GRAMMY® nomination, 2012), *Salir el Amor del Mundo*, and *Passion and Lament* for Dorian, *Villancicos*

y Cantatas and *The Essential Giuliani* for Koch, the works of Chiara Cozzolani (Gramophone editors pick, August 2002) for Musica Omnia, and Carissimi *Motets* for Hungaroton. Born in San Francisco Jennifer is a graduate of the University of Michigan and the Guildhall School of Music in London.

Violinist **Adam LaMotte** is becoming well known to audiences throughout the country as a leader of both period and modern ensembles. He has appeared as soloist, concertmaster, and conductor of numerous orchestras, including the Northwest Sinfonietta in Seattle, String Orchestra of the Rockies, Astoria Festival Orchestra, Portland Baroque Orchestra, and the Maggini String Orchestra in Houston. As violinist and violist, Adam has been hailed by critics as an “especially compelling” and “superb violinist” with “exceptional talent,” whose performances are “energetic and exquisite.” He is Artistic Director of the Montana Baroque Festival, and performs in collaboration with ensembles such as American Bach Soloists, Portland Baroque Orchestra, Ars Lyrica, El Mundo and Chanticleer. His most recent recording features the violin music of Jean-Marie Leclair on the Sono Luminus label.

Farley Pearce is a performer on both the various sizes of the viola da gamba, baroque cello and the violone. He has performed widely in the South-Eastern region of the US, most notably with the Spoleto Festival, with whom he has also played in Italy. For five years he was a member of the Charleston Pro Musica, and has performed as a recitalist in Brazil and Uruguay. Since moving to the San Francisco Bay Area Farley has been an active free-lance performer with many of California's orchestras and chamber ensembles such as Magnificat, the Jubilate Baroque Orchestra, Sex Chorde Consort of Viols, Philharmonia Baroque Orchestra, and Airs and Graces.

A natural and versatile musician, guitarist **Paul Psarras** has embraced a broad range of musical styles throughout his young career from Baroque music on period instruments to modern masterworks of the guitar to chamber works of all styles. Rooted in Greek music, Paul also sings and performs on the oud. In 2012 he earned an invitation to the GRAMMY® awards for his role in the recording of *Kingdoms of Castille*, with El Mundo and later that year, he performed with the San Francisco Opera's Merola program. Previous performances included an appearance with the San Francisco Symphony and conductor/composer John Adams in his oratorio *El Nino*. As a member of the Pacific Guitar Ensemble, a cast of all-star guitarists, he toured the San Francisco bay area playing his piece “Alkioni” for oud and guitars. As a soloist, he has appeared with various orchestras performing the *Concierto de Aranjuez*. In 2014 he performed at the Fete de Geneve in Switzerland and was featured on RTS (Radio Television Swiss). A graduate of the professional studies program with an emphasis in early music performance practice, Paul completed his studies at the San Francisco Conservatory where he has also earned a Bachelor and Master of Music.

Mezzo-soprano, **Céline Ricci**, founder and Artistic Director of Ars Minerva, has collaborated with some of the most prestigious conductors in Baroque music including William Christie, Nicholas McGegan and Martin Hasselbock. She has performed in many renowned theaters as Paris Opéra Comique, The Mariinsky in St Petersburg,

the Musikverein in Vienna, Lincoln Center in NYC, the Disney Hall in Los Angeles, Spoleto Festiva. Céline has recorded numerous CDs and DVDs. With Ars Minerva, her performing arts nonprofit organization, she has recently revived *La Cleopatra*, an opera originally composed in 1662 by Daniele da Castrovillari and never played since.

Critically acclaimed virtuoso **John Schneiderman** specializes in the performance practice and repertoire of eighteenth-century lutes and nineteenth-century guitars. Beginning his performance career as a banjo, guitar, bass and fiddle player, the young Schneiderman was a familiar face on the stages of bluegrass and folk festivals throughout California. Mr. Schneiderman studied with British guitar pedagogue and author Frederick Noad, and continued his studies at the Schola Cantorum in Basel, Switzerland, with the great modern pioneer of the baroque lute, Eugen Dombois. He is director of Ensemble Galanterie, and a member of The Czar's Guitars, Les Deux Amis, and the Schneiderman-Yamaya Duo. He has performed with the Los Angeles Opera, Los Angeles Chamber Orchestra, Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Baroque Orchestra, Musica Angelica, Seattle Baroque, Philharmonia Baroque Orchestra, Chanticleer, Musica Pacifica, El Mundo and the American Bach Soloists. His extensive discography, much of it rarely or never before recorded lute and guitar music, includes CDs on the Titanic, AudioQuest, Centaur, VGo, Profil:Edition Günter Hänssler and Dorian Sono Luminus labels. Mr. Schneiderman is currently on the faculties of the University of California, Irvine, Irvine Valley College, and Claremont Graduate University, and has also served on the faculties of Orange Coast College, California State University, Long Beach and the San Francisco Conservatory of Music.

In **Paul Shipper's** confusing career, he performs as singer, instrumentalist, actor and director. He is a founding member of Ex Umbris and the lute band Ensemble Viscera, and co-director of the theater group Bottom's Dream. He currently performs extensively with early music groups El Mundo and Apollo's Fire and over the years has performed as solo singer and instrumentalist with Artek, Pomerium, Early Music New York, The Harp Consort, Tragicomedia, The Baltimore Consort, Hesperus, Concert Royale, The Folger Consort, Piffaro, and many other ensembles. Paul has performed at festivals throughout the US, Europe and Asia. In the opera world, he has performed and recorded many of the low bass roles of the 17th and 18th centuries, and enjoys the basso buffo world of standard rep from Mozart to Puccini. For the last two decades, he has also served as stage director for regional opera companies, The New York Continuo Collective, and various workshops, schools and universities. Recordings of Paul's work can be found on Harmonia Mundi, RCA, Windham Hill, BMG, Dorian Sono Luminus, Koch, Arabesque, Lyrichord and on the scores of several PBS miniseries labels, the Showtime hit *'The Tudors'* and numerous bad horror films.

Cellist **William Skeen** is Principal with American Bach Soloists, Musica Angelica, and Co-Principal Cellist with Philharmonia Baroque Orchestra. He is co-founder of the New Esterházy Quartet, whose repertoire includes over 150 string quartets performed exclusively on gut strings. Mr. Skeen is represented on over 80 recordings

with ensembles El Mundo, Galanterie, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, La Monica, Agave Baroque, and the New Esterházy Quartet. William teaches at the University of Southern California, the American Bach Soloists Academy, and he co-founded the highly successful San Francisco Early Society's Classical Workshop.

Nell Snaidas has been praised by the New York Times for her "beautiful soprano voice, superb sense of line" and "vocally ravishing" performances. She began her career singing leading roles in zarzuelas at New York City's Repertorio Español. Specialization in Italian and Spanish Baroque music has since taken her all over Europe, North and Latin America. Operatic performances include her European debut in Alessandro Scarlatti's *Gli Equivoci nel Serraglio* at the Teatro Garibaldi in Palermo, Sicily as well as creating the role "Princess Olga" in the world-premiere of the Boston Early Music Festival's production of Matheson's opera *Boris Goudenow* in Boston and Tanglewood. She has been a featured soloist with the Los Angeles Philharmonic, Apollo's Fire, The Boston Early Music Festival Orchestra, Tragicomedia, Seattle Baroque, The Dallas Bach Society, and Ex Umbris. Nell starred internationally as "Christine" in *The Phantom of the Opera*, is heard in Mel Brooks' movie-musical *The Producers*, and was a soloist in the GRAMMY®-nominated Broadway cast album *Hair*. She also collaborated with Alicia Keys in the musical arrangement and Italian translation of her song "Superwoman" for Kathleen Battle for the grand finale of the 2008 America Music Awards. She has recorded for Sony Classical, Dorian Sono Luminus, Koch International and Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song. Ms. Snaidas is Co-Director of the NYC concert series GEMAS: Early Music of the Americas, a project of Americas Society and GEMS.





Caravaggio (Michelangelo Merisi), 1571-1610; *Amor Vincit Omnia*, c. 1602, detail
oil on canvas; 61 1/2 x 44 1/2 inches; Gemäldegalerie, Berlin; Image provided by Art Resource, New York

El Mundo What Artemisia Heard *Music and Art from the Time of Caravaggio and Gentileschi* DSL-92195

Recorded at Skywalker Sound, Marin County, California — March 25-27, 2014

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