



HENRY PURCELL

Dido and Aeneas



Raffaella Milanesi | Richard Helm
La Risonanza

Coro Costanzo Porta

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Fabio Bonizzoni conductor

Raffaella Milanesi Dido

Richard Helm Aeneas

Stefanie True Belinda

Iason Marmaras Sorceress

Michela Antenucci First witch & Sailor

Anna Bessi Second witch & Spirit

HENRY PURCELL (1659-1695)

Dido and Aeneas (1680)

[1] Overture **2:22**

Act I

[2] Shake the cloud **1:13**

[3] Ah! Belinda, I am prest **4:59**

[4] Whence could so much **2:01**

[5] Fear no danger **1:36**

[6] See, see **1:44**

[7] If not for mine **1:46**

[8] To the hills and the vales **1:01**

[9] The triumphing dance **1:08**

Act II

[10] Wayward sisters **5:43**

[11] In our deep vaulted cell **1:25**

[12] Echo dance of furies **0:52**

[13] The Grove **0:44**

[14] Thanks to these Lonesome **3:34**

[15] Oft she visits **2:22**

[16] Behold upon my bending **1:24**

[17] Stay prince and hear **3:30**

Act III

[18] The ships **1:35**

[19] The sailors dance **1:46**

[20] Our next motion **0:41**

[21] Destruction's our delight **0:35**

[22] The witches dance **1:47**

[23] Your counsel all is urg'd **4:13**

[24] Great minds **1:47**

[25] When I am laid in earth **3:07**

[26] With drooping wings **5:32**

JOHN ECCLES (1668-1735) | GOTTFRIED FINGER (1685-1717)

arrangements and additional compositions by Fabio Bonizzoni

The Love of Mars and Venus (1680)

[27] Symphony **2:41**

[28] Come all, come all **0:51**

[29] Chorus. Come all, come all **1:11**

[30] Love alone **2:50**

[31] Love like war **2:32**

[32] Scorn, tho beauty **2:20**

[33] To double the sports **2:06**

[34] To treble the pleasures **0:51**

[35] Let scenes of mirth **2:05**

total time 76:11

Henry Purcell's *Dido and Aeneas* is arguably the most beloved and best-known opera in English. Alas, we know much too little about it. Composed in the 1680s, the opera may have been commissioned for performance at Josias Priest's Boarding School for Young Gentlewomen; an undated libretto from a performance at that school survives. But that event may have been preceded by an earlier performance, or perhaps only a planned performance, at court, as had happened with John Blow's *Venus and Adonis*, the obvious predecessor of Purcell's opera. The most that can be said of the premiere of *Dido and Aeneas* is that the earlier of two possible performances at Priest's Boarding School probably took place in 1687. Unfortunately the earliest musical source of the entire opera, the Tenbury Manuscript (Oxford, Bodleian Library MS Tenbury 1266), dates from about a century later. Although this manuscript remains the best source, it offers readings that are in various instances either doubtful or incomplete, leaving today's performers at best in a quandary about how to present the opera. Ironically, information about later performances can fill some of those gaps.

The first performance of *Dido and Aeneas* on the public London stage occurred in 1700 when it was included in an adaptation of Shakespeare's *Measure for Measure*. The opera was broken up into pieces and placed, sometimes out of order, within different acts of Shakespeare's play. No music scores survive from this performance.

Then in 1704, *Dido and Aeneas* appeared as an afterpiece to two different plays. As an afterpiece, the opera would once again have been presented

whole, probably in the right order, and with any added bits removed. For these performances no text or scores survive. Nevertheless, taking what information there is, Fabio Bonizzoni and La Risonanza have succeeded in making a fascinating reconstruction of this early, London version of Purcell's opera.

The newspaper announcements of 1704 provide the essential information: "And tomorrow (at the Desire of several Persons of Quality) will be presented a Farce call'd, *The Anatomist*, or, *The Sham-Doctor*. With the Masque of *Mars* and *Venus*. Ad an additional Masque of *Æneas* and *Dido*, compos'd by the late Mr. Henry Purcell."

Mars and Venus was composed by Purcell's near contemporaries, John Eccles and Godfrey Finger, to a text by Peter Anthony Motteux. The songs by Eccles and Finger were published in 1697 and the play text, providing a clear guide to exactly what was performed, in 1696. With these sources, Bonizzoni reconstructed the Prologue of *Mars and Venus* by using the published songs, instrumental music by Finger or Eccles from other works, and adapting where necessary. Given that the musical setting of the Prologue to *Dido and Aeneas* seems irretrievably lost, the known connection of *Mars and Venus* to *Dido and Aeneas* provided an obvious substitution, depicting the arrival of Erato, Thalia, and Terpsicore, the muses of love poetry, comedy, and dance, to the shores of Britain.

The conjunction of these two masques also provides information on the vocal ranges in *Dido and Aeneas*, as the singers in the masque of *Mars and Venus*

are known. In all, *Mars and Venus* calls for one boy, two men, and five women, and they can be correlated with Purcell's score follows:

Cupid	(boy)	Spirit
Mars	(bass)	Aeneas
Vulcan	(bass)	Sorceress
Venus	(soprano)	Dido
2 Graces	(sopranos)	2 Witches
Hora (Venus's attendant)	(soprano)	Belinda
Jealousy	(soprano)	Sailor

Two things stand out: the placement of the role of the Sorceress in the bass voice and the apparent elimination of the role of the Second Woman – both being attributes that can be associated also with the performance of *Dido and Aeneas* in Shakespeare's *Measure for Measure* in 1700 and with the performances of the Academy of Ancient Music in the late eighteenth century. In particular, a single sheet publication of "Fear no danger" in 1700, gives the duet as a song for solo voice ("a song in ye Play call'd Measure for Measure Set by M^r Henry Purcell."), and this is how it is sung on this recording.

La Risonanza and Fabio Bonizzoni offer us here a version of *Dido and Aeneas* that provides, for the first time, a sense of how Purcell's famous opera may first have been heard by London theatre-goers in 1704.

Ellen T. Harris

While listening to this record, you will notice that the singers pronounce some phrases in an unexpected way. Why does Æneas pronounce "destiny" as [ˈdestənai]?

As we began studying Tate's beautiful libretto, we couldn't understand why some lines that were supposed to rhyme didn't. The reason for this is that English was once pronounced differently. Historical linguists have carried out many studies on English pronunciation of past centuries ('Original Pronunciation' - OP) and how it may change musical and acting performances.

OP is at best informed guesswork – a set of arbitrary choices based on as much scientific evidence as is available. When making decisions we have to look for hints in the text, such as missing rhymes, assonances and etymology. Our knowledge of the transition from Early Modern English to Modern English provides some general guidelines, too.

Globe Theatre's resident OP expert, Professor David Crystal, kindly gave us his notes on how words were most likely pronounced at Purcell's time. Using those notes, I went through the text and arrived at the current set of pronunciation choices. One of the main features of OP you can easily hear is the aspirated "wh" in words like "when" or "where" (*Dido's lament*).

Maybe the most widespread OP characteristic in this libretto is the pronunciation of the monothong [e] rather than the diphthong [ei], in words like "shake", "fate" or "state", as at the time vowels were often simple.

Another peculiarity is the pronunciation closer to French in words such as “motion”, “precious” and “destruction”.

I also took into account that the general style of speech at the time was very casual. Words had many possible pronunciations, among which authors chose, in order to give a line a particular sound. So missing rhymes are the best indicator of the pronunciation that Tate might have intended. At the very beginning, for example, we substituted the diphthong [aʊ] in “brow” and “allow” with the simple sound [u:] found in the word “you” (Belinda, *Shake your brow*), recreating a rhyme otherwise missing. The same process occurred many times, as in [rɪ'viv] instead of [rɪ'vaiv] (Belinda) or [to:m] instead of [tu:m] (final choir).

I hope that listeners will enjoy the re-emergence of rhymes and alliterations, as well as the new sound coming from simplified vowels and more ‘continental’ consonants.

Viola Zucchi – Mezzosoprano & OP supervisor

La Risonanza

Founded by Fabio Bonizzoni in 1995 as a vocal and instrumental group, La Risonanza is now a chamber orchestra on period instruments. It has a flexible instrumentation depending upon the repertoire performed and it occasionally collaborates with guest choirs for performances of larger works. The ensemble particularly focuses its attention on Italian style music composed between the end of the 17th and the first half of the 18th Century.

La Risonanza’s recording career started in 1996 with a CD completely devoted to Girolamo Frescobaldi. Subsequently it produced CDs with the *Missa Non sine quare* of Johann Caspar Kerll (awarded “CHOC” by Le Monde de la Musique), Barbara Strozzi and Luigi Rossi cantatas, Giuseppe Sammartini, Michel Corrette and Franz Joseph Haydn organ concertos.

Since 2002 La Risonanza has been recording for the Spanish label Glossa, and with them it recorded the complete Handel Italian cantatas with instruments. The first CD devoted to this project and dedicated to the *Cantate per il Cardinal Pamphili* was awarded the “Stanley Sadie Handel Recording Prize 2007”, an international award for the best Handel recording of the year. The 5th volume, “Clori, Tirsi e Fileno”, and the 7th volume, “Apollo e Dafne”, were also awarded this same prize in 2010 and 2011. “Apollo e Dafne” also won the prestigious Gramophone Award 2011.

The group regularly performs in all major European venues and festivals, including Festival of Utrecht and Amsterdam's Muziekgebouw, Festival of Cuenca and Madrid's Auditorio, Halle Festival, Concertgebouw Brugge, Società del Quartetto of Milano and MITO, Accademia di Santa Cecilia in Rome and GOG society in Genova. La Risonanza is "Orchestra in residence" at the festival of Saint Michel en Thiérache and, since 2016, at the Palazzina Liberty of Milan.

La Risonanza is supported in France by the Conseil général de l'Aisne and the Ministry of Culture and Communication and, in Italy, by the city of Milan. It has also frequently received funds from Fondazione Cariplo.

www.larisonanza.it

Coro Costanzo Porta

Coro Costanzo Porta was founded by Antonio Greco in 1993. The choir has won several prizes in national and international competitions and has performed for many important festivals all over Italy and abroad.

The choir has collaborated with instrumental groups such as the Accademia Bizantina (directed by Ottavio Dantone); Virtuosi italiani, (Michael Radulescu); Orchestra Barocca di Venezia (Andrea Marcon); Ensemble Elyma (Gabriel Garrido); La Risonanza (Fabio Bonizzoni), Sentieri Selvaggi (M° Boccadoro), and with the orchestra Pomeriggi Musicali.

In 2000 Antonio Greco created the Costanzo Porta School for Choral Singing with the help of the Walter Stauffer Musicology Centre and the contribution of the Assessorato alla Cultura della Provincia di Cremona: the pupils are selected annually with an audition. Classes range from music theory, aural training, chamber music and vocal lessons. Since a few years, the school has offered high-quality vocal and instrumental training to children.

choir master

Antonio Greco

soprano

Myrta Montecucco
Cristina Greco
Alessandra Colacoci
Ilaria Pozzali

contra alt

Isabella Di Pietro
Marina Marchi
Viola Zucchi

tenor

Daniele Palma
Claudio Grasso
Simon Dognimin Kone

bass

Paolo Belli
Guglielmo Buonsanti
Gregorio Stanga



Fabio Bonizzoni

Fabio Bonizzoni, one of the leading Italian harpsichordists and organists of his generation, graduated in organ, organ composition and harpsichord at the Royal Conservatorium in The Hague in Ton Koopman's class.

After having played for several years with some of the most important orchestras specializing in early music (Amsterdam Baroque, Le Concert des Nations, Europa Galante), from 2004 he exclusively devotes himself to his activities as soloist and director, in particular of his own orchestra La Risonanza.

Furthermore, he is harpsichord professor at the Royal Conservatory of The Hague (Holland) and in Italy at the Conservatory of Novara; he is founder and president of the Associazione Hendel, a society devoted to the studies of Handel's music in Italy.

As a soloist he has been recording for many years for the Spanish label Glossa. His discography includes works by Claudio Merulo, Giovanni Salvatore, Giovanni Picchi, Francesco Geminiani, Bernardo Storace, Domenico Scarlatti and Johann Sebastian Bach (Goldberg Variations and the Art of Fugue).

In 2010 he has completed with La Risonanza the project of recording the complete Italian Cantatas with instruments by G.F. Handel: this project has been defined by Gramophone magazine as the most important of the decade, and 3 of the 7 CDs have been awarded the prestigious Handel Stanley Sadie Prize. The last disc of this series, *Apollo e Dafne*, won a Gramophone Award in 2011.

His activity is also enriched by commitments as guest conductor: in recent times he has been invited by Capella Cracoviensis and Wroclaw Baroque Orchestra in Poland, by the Holland Bach Society in The Netherlands and by the Orchestra Barroca de Sevilla. Furthermore, he has conducted the orchestra of Teatro alla Scala in Milano in a new ballet called *L'altro Casanova*.

Raffaella Milanesi

Italian soprano Raffaella Milanesi completed her studies in Rome, at the Accademia Nazionale di Santa Cecilia. Since then she sang many different roles including: Ottavia in Monteverdi's *Incoronazione di Poppea*, Cleopatra in Handel's *Giulio Cesare*, Elettra in Mozart's *Idomeneo*, Donna Anna in *Don Giovanni*, Susanna in *Le Nozze di Figaro* etc. She has worked with such distinguished conductors as Jordi Savall, Marc Minkowski, Rinaldo Alessandrini, Ottavio Dantone, Giuliano Carella, Nicola Luisotti, Donato Renzetti, Adam Fischer, Alessandro de Marchi, Andrea Marcon, Enriquer Mazzola, Hervé Niquet, Philippe Pierlot, Christophe Rousset, Vaclav Luks, and directors such as Christof Loy, Pier Luigi Pizzi, Robert Wilson, Daniele Abbado etc. Her discography includes more than twenty CD's and recently Gluck's *Clemenza di Tito* with Werner Ehrhard for Harmonia Mundi.

Recent and forthcoming seasons include *Alcina* (title-role) with David Stern in Shangaï, Paisiello's *Fedra* (title-role), Pergolesi's *San Guglielmo* (title role) at Jesi Festival, *Dido and Eneas* (title-role) by Purcell in tour and CD recording with La Risonanza and Fabio Bonizzoni, Jomelli's *Isola disabitata* with Rinaldo Alessandrini at Teatro San Carlo, *Giunone* in Cavalli's *Calisto* with Christophe Rousset/Mariame Clément for a new production of Opéra National du Rhin.

Richard Helm

Austrian baritone Richard Helm finished his studies in voice and opera in Vienna and Zurich, both with first class honours. Richard has worked with conductors such as David Zinman, Bernhard Haitink and Bertrand de Billy, has participated in master classes with artists including Jill Feldman, Marijana Mijanovic, Meinard Kraak and Heidi Brunner.

His concert repertoire reaches from early baroque music to contemporary music. He was finalist of the International Competition "Musica Sacra" in Rome and winner of the Singing competition Munot in Switzerland.

Richard has been on the opera stage in various roles, most important ones are Papageno (Mozart: *Die Zauberflöte*) Guglielmo (*Così fan tutte*), Morales (Bizet: *Carmen*) and the title role of Puccini's *Gianni Schicchi*. The role of Aeneas (Purcell: *Dido and Aeneas*) he performed with the Italian Baroque Orchestra La Risonanza under Fabio Bonizzoni all over Europe including venues such as Muziekgebouw Amsterdam, Concertgebouw Brugge, Teatro Carlo Felice in Genova, and the Konzerthalle Ulrichskirche in Halle.

Stefanie True

Canadian born Stefanie True has enjoyed performing throughout Europe and North America, and is a singer equally at ease on both opera and concert stages.

Recent opera highlights include the role of Clomiri in Handel's *Imeneo* with Laurence Cummings and Sigrid T'Hooft (Göttingen Händel Festspiele). She also collaborated with Vox Luminis and Opera2day in the role of Proserpine in Charpentier's *Orphée aux enfers*. Other past opera highlights include the roles of Euridice in Gluck's *Orphéo ed Euridice*, at the Paleis Soestdijk with De Utrechtse Spelen, directed by Jos Thie, and Cephise in Camppra's *L'Europe Gallante* with William Christie (Ambronay Festival).

In 2011, Stefanie placed first in the London Handel Singing Competition (*Adair Prize*), and won second prize in the John Kerr Award competition 2010 in Kent, UK. She studied voice with Catherine Robbin at York University (Toronto), where she completed her BFA in 2003. She then continued her studies at the Royal Conservatory in The Hague (Netherlands) with Barbara Pearson, Diane Forlano, Jill Feldman, and Michael Chance, where she completed her Masters in Early Music in 2009.

Iason Marmaras

He studied at the Royal Conservatoire in The Hague, obtaining degrees in both early music singing and in harpsichord. He specialises in the baroque era, but undertakes frequent excursions to the renaissance, classical, and even romantic repertoires. His teachers include, on the harpsichord, Fabio Bonizzoni, Patrick Ayrton, and Ton Koopman; and in singing, Michael Chance, Peter Kooij, Jill Feldman, among others.

Iason is a member of the Scroll ensemble, with whom he improvises in the renaissance and baroque styles; and the founder and leader of his own ensemble, Os Orphicum, which he leads from the keyboard and sometimes while singing.

No stranger to the stage, he has sung the roles of Arcas in Gluck's *Iphiénie en Aulide*; Lesbo in Handel's *Agrippina*; Amore in Monteverdi's *L'Incoronazione di Poppea*; and the several Shepherds and Huntsmen in John Blow's *Venus & Adonis*; and the Sorceress in Purcell's *Dido and Aeneas* under Fabio Bonizzoni all over Europe.

Iason is now a repertitor for singers in early music for the Royal Conservatoire, and accompanies masterclasses within and outside that institution, with Michael Chance, Jill Feldman, and David Prins among others.

HENRY PURCELL (1659-1695)
Dido and Aeneas (1680)

ACT I

Enter Dido and Belinda, and Train.

Belinda

Shake the Cloud from off your Brow,
Fate your wishes does Allow.
Empire Growing,
Pleasures Flowing,
Fortune Smiles and so should you,
Shake the Cloud from off your Brow.

Chorus

Banish Sorrow, Banish Care,
Grief should ne're approach the Fair.

Dido

Ah! Belinda I am prest,
With Torment not to be confest.
Peace and I are Strangers grown,
I languish till my Grief is known,
Yet would not have it Guess'd.

Belinda

Grief Encreasing, by Concealing.

Dido

Mine admits of no Revealing.

Belinda

Then let me Speak. The Trojan guest
Into your tender Thoughts has prest.
The greatest blessing Fate can give,
Our Carthage to secure, and Troy
revive.

Chorus

When Monarchs unite how happy
their State,
They Triumph at once o'er their Foes
and their Fate.

Dido

Whence could so much Virtue spring,
What Storms, What Battles did he
sing?
Anchises Valour mixt with Venus'
Charms,
How soft in Peace, and yet how fierce
in Arms.

Belinda

A Tale so strong and full of woe
Might melt the Rocks as well as you.
(Second Woman)

What stubborn Heart unmov'd could
see,
Such Distress, such Piety?

Dido

Mine with Storms of Care opprest
Is taught to pity the Distrest,
Mean wretches Grief can Touch,
So soft, so sensible my Breast,
But Ah! I fear, I pity his too much.

Belinda & Chorus

Fear no danger to ensue,
The Hero Loves as well as you.
Ever Gentle, ever Smiling,
And the Cares of Life beguiling,
Cupids Strew your path with Flowers,
Gather'd from Elysian Bowers.

Dance this Chorus.

Aeneas enters with his Train.

Belinda

See your Royal Guest appears,
How Godlike is the Form he bears.

Aeneas

When, Royal Fair, shall I be blest,
With cares of Love and State distrest?

Dido

Fate forbids what you pursue,

Aeneas

Aeneas has no Fate but you.
Let Dido smile, and I'll defie,
The feeble stroke of Destiny.

Chorus

Cupid only throws the Dart,
That's dreadful to a Warrior's Heart.
And she that wounds can only cure
the Smart.

Aeneas

If not for mine, for Empire's sake,
Some Pity on your Lover take.
Ah! make not in a hopeless Fire,
A Hero fall, and Troy once more
Expire.

Belinda

Pursue thy Conquest, Love: her Eyes
Confess the Flame, her Tongue
Denyes.

A Dance

Chorus

To the Hills and the Vales, to the
Rocks and the Mountains
To the Musical Groves and the cool
Shady Fountains,
Let the Triumphs of Love and of
Beauty be shown.
Go Revel, ye Cupids, the day is your
own.

A Dance.

ACT II

Enter Sorceress.

Sorceress

Weyward Sisters, you that Fright
The Lonely Traveller by Night.
Who like dismal Ravens crying,
Beat the Windows of the Dying,
Appear at my call, and share in
the Fame,
Of a Mischief shall make all
Carthage to flame.

First Witch

Say, Beldam, what's thy will.

Chorus

Harm's our Delight and Mischief all
our Skill.

Sorceress

The Queen of Carthage whom we
hate,
As we do all in prosperous State,
E're Sun set shall most wretched prove,
Deprived of Fame, of Life and Love.

Chorus

Ho, ho, ho, ho, ho, ho, &c.

First Witch & Second Witch

Ruin'd e're the Set of Sun,
Tell us how shall this be done.

Sorceress

The Trojan Prince you know is bound
By Fate to seek Italian ground.
The Queen and He are now in Chase.

First Witch

Hark, hark, the cry comes on apace.

Sorceress

But when they've done, my trusty elf
In form of Mercury himself,
As sent from Jove shall chide his stay,
And charge him Sail tonight with all

his Fleet away.

Chorus

Ho, ho, ho, ho!

A Dance.

First Witch & Second Witch

But e're we this perform,
We'll conjure for a Storm.
To mar their hunting Sport,
And drive 'em back to Court.

Chorus

In our deep vaulted Cell the Charm
we'll prepare,
Too dreadful a Practice for this open
Air.

A Dance.

The end of the first part.

The second part.

Enter Aeneas, Dido and Belinda, and their Train.

Belinda & Chorus

Thanks to these Lonesome Vales,
These desert Hills and Dales.
So fair the Game, so rich the Sport,
Diana's self might to these
Woods resort.

A Dance.

Belinda

Of she Visits this lone Mountain,
Of she bathes her in this Fountain.
Here Acteon met his Fate,
Pursued by his own Hounds,
And after Mortal Wounds,
Discover'd, discover'd too late.

A Dance to Entertain Aeneas.

Aeneas

Behold upon my bending Spear
A Monster's Head stands bleeding.
With Tushes far exceeding
These did Venus' Huntsmen Tear.

Dido

The Skies are Clouded. Hark how
Thunder
Rends the Mountain Oaks asunder.

Belinda & Chorus

Haste, haste to Town this open Field,
No shelter from the Storm can yield.

Exit.

*The Spirit of the Sorceress descends to Aeneas in
likeness of Mercury.*

Spirit

Stay Prince and hear great Jove's
Command,
He summons thee this Night away.

Aeneas

Tonight?

Spirit

Tonight thou must forsake this Land,
The angry God will brook no longer
stay,
Jove commands thee waste no more,
In Love's delights those precious
Hours,
Allow'd by th' Almighty Pow'rs.
To gain th' Hesperian Shore,
And Ruin'd Troy restore.

Aeneas

Jove's Commands shall be obey'd,
Tonight our Anchors shall be weigh'd.
But ah! what Language can I try,
My Injur'd Queen to pacify?
No sooner she resigns her Heart,
But from her arms I'm forc'd to part.
How can so hard a Fate be took,
One Night enjoy'd, the next forsook.

Yours be the blame, ye Gods, for I
Obey your will, but with more Ease
could dye.

Exit.

ACT III

Enter the Sailors.

First Sailor & Chorus

Come away, fellow Sailors your
Anchors be weighing,
Time and Tide will admit no delaying.
Take a Boozy short leave of your
Nymphs on the Shore,
And silence their Mourning,
With Vows of returning,
But never intending to Visit them
more.

The Sailors Dance.

Sorceress

See the Flags and Streamers curling,
Anchors weighing, Sails unfurling.

First Witch

Phoebe's pale deluding Beams
Gilding o'er deceitful Streams.

First Witch & Second Witch

Our Plot has took,
The Queen's forsook,
Eliza's ruin'd, ho, ho, ho!

Sorceress

Our next Motion,
Must be to storm her Lover on the
Ocean.
From the Ruin of others our Pleasure
we borrow,
Elissa bleeds tonight, and Carthage
flames tomorrow.

Chorus

Destruction's our delight, delight our
greatest Sorrow,
Elissa dyes tonight, and Carthage
flames tomorrow.

A Dance.

Enter Dido, Belinda, and Train.

Dido

Your Council all is urg'd in vain,
To Earth and Heaven I will complain.
To Earth and Heaven why do I call,
Earth and Heaven conspire my Fall.
To Fate I sue, of other means bereft,
The only refuge for the wretched left.

Aeneas Enters.

Belinda

See Madam, see where the Prince
appears,
Such Sorrow in his looks he bears,
As would convince you still he's true.

Aeneas

What shall lost Aeneas do?
How Royal Fair, shall I impart
The Gods' decree and tell you we must
part.

Dido

Thus on the fatal Banks of Nile,
Weeps the deceitful Crocodile.
Thus Hypocrites that Murder Act,
Make Heaven and Gods the Authors
of the Fact.

Aeneas

By all that's good,

Dido

By all that's good: no more,
All that's good you have Forswore.
To your promised Empire fly,
And let forsaken Dido dye.

Aeneas

In spite of Jove's command I'll stay,
Offend the Gods, and Love obey.

Dido

No faithless Man thy course pursue,
I'm now resolved as well as you.
No Repentance shall reclaim
The Injur'd Dido slighted Flame.
For 'tis enough what e're you
now decree,
That you had once a thought of
leaving me.

Aeneas

Let Jove say what he please, I'll stay.

Dido

Away, away. Away, away.

Aeneas

No, no, I'll stay, and Love obey!

*Exit Aeneas***Dido**

But Death, alas! I cannot shun,
Death must come when he is gone.

Chorus

Great Minds against themselves
conspire,
And shun the Cure they most desire.

Dido

Thy hand Belinda, darkness shades me,
On thy Bosom let me rest,
More I would but Death invades me.
Death is now a Welcome Guest,
When I am laid in Earth, may my
Wrongs create
No trouble in thy Breast.
Remember me, but ah! forget my Fate.

Chorus

With drooping Wings ye Cupids
come,
And scatter Roses on her Tomb.
Soft and Gentle as her Heart,
Keep here your Watch and never part.

Cupids Dance.

JOHN ECCLES (1668-1735)

GOTTFRIED FINGER (1685-1717)

*arrangements and additional compositions
by Fabio Bonizzoni*

The Love of Mars and Venus (1680)

Erato

Come, all, with moving Songs prepare
To Charm the Witty and the Fair!
Ye Trumpets softly breathe, or cease!
Love may in Britain raise a War,
But 'twill be sweeter far than Peace.
Chorus repeats

One of Erato's followers

Love alone can here alarm us,
And he only strikes to charm us.
Gazing, Gazing, liking, and admiring,
Firing, panting, and desiring,
Fearing, daring, trying, flying,
Feigning, pressing, faint denying,
Still reviving, fierce Delights;
This is Love, and these his Fights.
Ritornel of Flutes

Eager Kisses,
Fiery Glances,
Balmy Blisses,
Melting Trances,
Kind Complying,
Kinder Dying,
Happy Days, and happier Nights,
Still reviving fierce Delights,
This is Love, and these his Fights.
Ritornel of Violins.

Two others.

Love, like War, has noble Cares:
War sheds Blood, and Love sheds Tears.
War has Swords, and Love has Darts;
War takes Towns, and Love takes Hearts.
Love, like War, the bold requires:
Love, like War, has Flames and Fires.
Love, like War, does Art admit;
Love, like War, for Youth is fit.
Ritornel of Violins.

Erato

Scorn, tho Beauty frowns, to tremble.
Lovers, boldly urge your flame:
For a Woman will dissemble,
Loves the Joy, but hates the Name:
Her refusing, your pursuing
Yeild alike a pleasing pain,
Ever curing and renewing,
Soon appeas'd, to rage again.

If the Soldier storms and rages,
Face him with a lovely Maid:
This his Fury soon assuages,
And the Devil soon is laid.
He ne're conquers but by Toyling,
But the fair subdues with Ease:
Blood he sheds with hatred boyling,
But the Fair can kill and please.
Ritornel of Violins.

Thalia

To double the Sports to *Thalia* belongs;
I'll joyn Comic Scenes to your Amorous Songs:
To heighten Life's Pleasures, to soften its Cares,
No Charm like a Farce, no Physicians like Play'rs.
Ritornel.

Terpsichore

To treble the Pleasures,
With regular Measures,
My Train shall advance:
Some joyn in a Chorus;
While, gaily before us,
Soon joyn in a Dance.
Ritornel.

Grand Chorus

Let Scenes of Mirth and Love,
With Songs and Dances joyning,
The fleeting hours improve,
And banish dull repining.
He who those Joys refuses,
When kindly they invite,
The End of Living loses;
Life's business is Delight.

Cité de la musique et de la danse de Soissons

Designed by architect Henri Gaudin and inaugurated in February 2015, the Cité de la musique et de la danse de Soissons is an institution overseen by the urban community of Le Soissonnais, which co-funded the project with European, regional and departmental sources. Bringing together the Conservatory, which serves several communes, and a large auditorium seating 513, the Cité aims to provide access to educational activities and music of the very highest artistic level. Since its inception, it offers some twenty concerts each season implemented jointly by the Council of the Aisne department and the city of Soissons, with support from the French Ministry of Culture and Communication and the Hauts-de-France Nord-Pas-de-Calais-Picardie Regional Council.

Known especially for its natural acoustics and sound insulation qualities, its wood panelling, its stage measuring 200 sq. m. and its volume of nearly 6,000 cu. m., the auditorium is particularly suitable for making CD and radio recordings.

Dedicated to my wife Chiara
Fabio Bonizzoni

Executive producer: Anne de Jong
Recorded at: Cité de la Musique et de la Danse Soissons
Recording dates: 25th February 2016
Recording producer & editor: Felicia Bockstael
Recorded, mixed & mastered by: Steven Maes (www.serendipitous.eu)
A&R Challenge Records International: Sarina Pfister
Liner notes: Dr. Ellen T. Harris and Dr. Viola Zucchi
Translations: Caecile de Hoog
Booklet editing: Sarina Pfister
Cover photo: Marco Borggreve
Product coordination: Boudewijn Hagemans
Graphic Design: Natasja Wallenburg & Juan Carlos Villarroel, newartsint.com
Art direction: New Arts International

www.challengerecords.com



