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The cover art is a classical painting depicting a man in armor kneeling before a woman. The man, on the left, is shown in profile, wearing a dark breastplate and a red surcoat, holding a sword upright. He looks up at the woman with a reverent expression. The woman, on the right, has long, wavy blonde hair and is dressed in a white, sheer, sleeveless gown over a blue garment. She holds a golden harp. The background shows architectural elements and a glimpse of a blue sky with clouds. The overall style is characteristic of 17th-century Italian Baroque painting.

GASPARE TORELLI

AMOROSE FAVILLE
IL QUARTO LIBRO DELLE
CANZONETTE A TRE VOCI (1608)

ARMONIOSO INCANTO
FRANCO RADICCHIA

Gaspare Torelli, the composer of the collection recorded here, was born in Sansepolcro in 1572.

Hailing from a family of officials and intellectuals, as a young man he embarked on an ecclesiastical career in his home town, becoming a monsignor in 1602. Torelli's activities are documented in a number of publications that span the short period from 1593 to 1613 but are quite sufficient to highlight his great versatility. He was a music teacher, composer and poet and, with a thorough knowledge of Latin, he also penned a treatise on Italian grammar. Additionally, he was a member and then principal (bearing the academic titles of 'Il Confidato' and 'L'Impotente') of the Accademia degli Avveduti in the city of Padua, where he had moved and where he would deliver an address in defence and praise of music. While his activities centred around the brilliant milieu of the Veneto, his ties with his home town endured, as can be seen from the frontispieces to all his published works.

The *Amorose faville* are the last in the series of musical works that Torelli published and which have come down to us. Dating from earlier in his career are two books of canzonettas for 3 or 4 voices (1593; 1594), a book of madrigals for 5 voices entitled *Brevi concetti d'amore* (1598), and *I fidi amanti* (1600), a pastoral fable with three intermedios, set to a libretto by Ascanio Ordei, inspired by Tasso's play *Aminta* and Guarini's *Il pastor fido*. From his later years we only have literary productions: the aforementioned Italian grammar (*Observationes Italicae linguae brevissimae atque facilimae*; 1612) and his *Rime* ('Rhymes'; 1613) which also features a reprint of his *Capitolo in lode della musica* ('Address in praise of music') from 1607. The *Rime* contain verses on amorous, pastoral and mythological subjects, similar to the ones that Torelli himself had used for his canzonettas and madrigals, but there are also texts written for special occasions, such as encomiums, or similar passages written by other poets in praise of Torelli, who disappears from view in the year the *Rime* were published.

Torelli's *Amorose faville* date from 1608 (published by Amadino of Venice: a single complete copy survives in the Universitätsbibliothek in Kassel; a modern edition by Carolina Calabresi was published in Città di Castello in 2018) and are a collection of 22 canzonettas, two of which are written in Venetian dialect. Bearing a dedication to Mario Gusella, professor of law at the University of Padua, the work is designated as Torelli's fourth book of canzonettas, which implies a lost third book.

The genre of the canzonetta, a term first used by Orazio Vecchi in 1580, evolved between the second half of the 16th and the first decades of the 17th centuries; it is a short polyphonic composition, which at first was not very elaborate and treated in quite an unsophisticated style, but which over the course of time began to take on some features typical of the madrigal, such as a more refined compositional technique as well as the use of imitations and syllabic declamation. The subject matter also became broader, with bucolic and pastoral themes in the style of Petrarch being added to the original stock of amorous tales alone, together with a sometimes sharp and pithy manner. The canzonetta is almost invariably structured in strophic form and Torelli's set is no exception, with the majority of the songs from two to four stanzas in length, each stanza falling into two parts, the first being shorter and in the form of a refrain. There is an alternation of contrasting sections, imitative as well as homorhythmic.

Only Canzonettas Nos. 17, 18, 20 and 21 are in the form of a single stanza. From the vocal point of view, the three voices used are not always the same but change: the majority of the songs call for two female voices and one male, although in Nos. 20 and 21, for example, the vocal range implies the use of three male voices, and in Nos. 14, 16, 17 and 18, the performers vary the texture by having the two female voices joined by a lute taking the third voice.

All 22 songs in the collection are missing the names of the poets, but it has been possible to determine the identity of three of them. *Di Medea crud'è quella* (in which the poet addresses an imprudent swallow that has made its nest on a statue of Medea) can also be found, with small variants, in the *Madrigali* by the poet Valerio Belli (1599) as well as the *Rime* of Celio Magno (1600), the latter of which Torelli must have followed; *Morrò per voi mio sole* is by Agostino Nardi (1598); and finally, *Donna tu sei più bella d'ogni stella* is by Torelli himself who republished it in his own *Rime*, changing only the opening words, to 'Sete, Filli, più bella d'ogni stella' ('You are, Phyllis, more beautiful than any star').

The subjects covered are the usual romantic ones, but they also include bucolic-pastoral scenes with shepherds (Phyllis, Cloris and Damon), chirruping birds and flowered meadows.

Torelli's music skilfully paints: the sparks that make the lover 'burn with love' ('arder d'amore': Canzonetta 1); the cruelty of love (Canzonettas 3, 13, 14); the lover's entreaties (Nos. 2, 8); and the sufferings of unrequited love (Nos. 4, 9). However, in the two canzonettas in dialect (Nos. 20, 21, which even include some spoken passages) the style lightens, as the stance becomes playful and teasing towards Cupid who, like a mischievous boy, takes pleasure in stirring up trouble with his magic darts.

Among the composers who wrote in the genre of the canzonetta is Claudio Monteverdi, who had published his *Canzonette a tre voci* in 1584, at the age of 17. Torelli's *Amorose faville* have a number of features in common with Monteverdi's canzonettas: they were issued by the same publisher, which makes the page layout very similar; and there is the same structure with the aforementioned homorhythmic and imitative elements as well as the consistent use of refrain verses which connect the different parts, bringing uniformity to the whole. But most of all, there are madrigal-like touches, such as phrases embellishing the musical text so as to bring out a variety of ideas and feelings. For example, we find embellishments on the words 'amore', 'fuggi' and 'struggi', while there are watery evocations in Canzonetta 15 (*Chiare cristallin' onde*), in which the river Tiber is depicted, perhaps as a nostalgic memory of Sansepolcro. In Canzonetta 3 the descending tetrachord that underpins 'il cor mi struggi' ('you rend my heart') is a musical depiction of the very essence of a lament, together with dissonances and chromaticisms that highlight the meaning of the text. In the following canzonetta (*Io son già morto abi lasso*), there is a series of descending suspended fifths that recalls the run of parallel fifths in Monteverdi's canzonetta *Corse a la morte*, while in Canzonetta 5 there are melismas on the words 'fiori' and 'fresche', an ascending scale in quavers that conveys, both from the visual as well as the aural points of view, the idea of 'fleeing' and, in Canzonetta 6, long notes slow down the song's tempo on the words 'e taci' ('and are silent'). And so, with Torelli, as with Monteverdi, we see the beginnings of a style aimed at stirring the feelings of the listener and conveying in music the images suggested by the poetry. It is the same expressive urgency that would lead Monteverdi to break the strict rules of traditional harmony and to champion the theories of the revolutionary *seconda prattica*.

While still bound to the preceding musical context, Torelli's compositional style shows signs of moving in the direction that was to become ever more conspicuous and pronounced in the following decades. In the final canzonetta of his collection, Torelli imagines the poet (personified by three male voices) directly addressing Cupid (represented by a higher register):

'Tell me, cruel Love,
Who gave you your bow, your darts and such passion?'
'It was these lovely ladies
Who look like the brilliant stars in the sky.'
'Why are you blind
And why do you forever go around naked?'
'Because with flames and fire
I can see more than Argus and can fly to every place.'

And so, in his reply, Cupid is saying that despite being blind, he sees more than Argus, the mythological monster with his supposed 100 eyes. With its evident hyperbole, this conclusion seems an invitation to reflect upon the fact that love, with all its 'amorose faville' ('sparks of desire'), can turn up anywhere and afflict anyone, with no hope of escape.

© Carolina Calabresi
Musicologist, scholarly edition*

* For this recording the performers followed Carolina Calabresi's modern edition of *Amorose faville: Il quarto libro delle canzonette a tre voci di Gaspare Torelli*, Biblioteca del Centro Studi 'Mario Pancrazi', Città di Castello, Edizioni Nuova Prhomos, 2018.



*Amorose faville:
Il quarto libro
delle canzonette a tre voci
di Guasparri Torelli
dalla città di Borgo à S. Sepolcro,
Venice, Ricciardo Amadino,
1608 [frontispiece].
Kassel, Universitätsbibliothek,
Landesbibliothek und
Murhardsche Bibliothek
der Stadt.*

Il Centro Studi 'Mario Pancrazi' di Sansepolcro

The CSMP (Mario Pancrazi Study Centre of Sansepolcro) is dedicated to the promotion of cultural research and the dissemination of its findings. It organises conferences, conventions and seminars, and its Library publishes books and essays related to the teaching of mathematics and the furthering of classical, scientific, artistic, technical and technological studies.

The Centre works with local associations, schools and authorities as well as with universities and academies in Italy and abroad; it issues a series of research and educational publications as well as other titles, including *Il quarto libro delle canzonette a tre voci* by the Sansepolcro composer Gaspare Torelli, the edition used for this superb recording that we are proud to present with the support of the Rotary Club of Arezzo and Sansepolcro, and the Valtiberina branch of FIDAPA (Italian Federation of Women in the Arts, Professions and Business).

The edition of Torelli's *Amorose faville*, published by Nuova Prhomos, contains an introductory essay on the composer by Carolina Calabresi, a young scholar from Sansepolcro, with a Preface by Biancamaria Brumana which sets the musical scene in the 16th and 17th centuries, and an Afterword by Claudio Santori looking at Torelli's music. The first part presents a critical edition of the texts of *Il quarto libro delle canzonette*, with the second part devoted to a critical edition of the music. With respect to the 1608 original, Carolina Calabresi draws particular attention to the fact that she has adopted modern treble and bass clefs, presented the three voice parts in score and applied modern notational symbols, marked individually.

Gaspare Torelli's 22 canzonettas can now be enjoyed by everyone, thanks to the recording directed by Maestro Franco Radicchia and the wonderful efforts of his fellow musicians, as well as the technical and musical production by Brilliant Classics.

While appreciating the performance and recording, listeners will be able to admire the musical elegance of the Sansepolcro master and the strong emotional charge of his canzonettas, truly the work of a great musician and very much part of a magnificent artistic tradition that reached its apex in Sansepolcro in the 15th century and which musical research has now confirmed also to have been brilliantly alive at the turn of the 16th and 17th centuries.

© Matteo Martelli, President of the CSMP

Translations: Robert Sargant

Founded in 1997, **Armoniosoincanto** is a vocal ensemble made up predominantly of female voices. Since its inception, the group has striven to achieve a form of vocal purity that aims to recreate the sound of Medieval and Renaissance music. This vocal purity is characterised by the linearity and distinctive timbre of the singers' voices, whose clarity of sound recreates the essence of prayer and the word of sacred texts, further enhanced by the sound of early melodies. The singers' research has led them to explore Carolingian codices, medieval lauds and other early liturgical texts – both sacred and secular – from the regions of Umbria and Tuscany, in particular.

In 2010, the ensemble was awarded first prize in the 'Monodic Christian Chant' category at the International Polyphonic Competition Guido d'Arezzo, together with a special mention for the most interesting programme of musical research. This award followed other prizes won at earlier editions of the same competition (in 2002 and 2006) and a second prize in Gregorian chant at the International 'Seghizzi' Competition in Gorizia, Italy, in 2001.

Armoniosoincanto not only performs regularly in Italy but also abroad, including Sweden, Switzerland, Belgium, France, Hungary, Austria and the USA. The ensemble has recorded many albums: *Uffizio ritmico di San Francesco*; *O Roma nobilis* (pilgrimage songs); *Ave Donna santissima*, a musical exploration of the figure of the Madonna during the Middle Ages; *Requiem*, featuring Gregorian chant and secular music; *Cantiones Duarum Vocum*, featuring music by Orlando di Lasso; and for Brilliant Classics François Couperin's *Messe pour les Paroisses / Messe pour les Couvents* with organist Adriano Falcioni (94333), *Laudario di Cortona No.91* (94872), and Monteverdi's *Canzonette a tre voci, Venice 1584* (95348). In order to consolidate their research, the group has organised various seminars and workshops on Gregorian chant and early music, led by experts in the field. The ensemble regularly collaborates with internationally renowned musicians and has given world premieres of musical works.

www.armoniosoincanto.it



1. Sauretta Ragni
2. Elena Vigorito
3. Francesco Palmieri
4. Caterina Becchetti
5. Francesca Maraziti
6. Riccardo Forcignanò
7. Mauro Presazzi
8. Emilio Seri
9. Luca D'Amore
10. Fabrizio Lepri
11. Nicolò Biccheri
12. Franco Radicchia
13. Carolina Calabresi

- 1 **Chi può mirarvi** e non arder d'amore
 Donna se'l vostro viso
 Accend'e'infiamma ogni gelato core.
 Chi può mirar, e non restar conquiso
 S'i vostri ardenti sguardi
 Vibran ne'i cori altrui fiammelle e dardi.
 Chi può mirare, e non sentir a un punto
 Dal cieco alato Arciero
 Di fiamme acceso e in un ferito, e punto.
 Ben è di selce, o di macigno intiero
 Ben ha'l cor di diamante
 Chi può mirarvi, e non esser amante.
- 2 **Filli mia, dolce mio amore**
 Non più dolore
 Ch'a voler mi veder trafitto e morto
 Havete il torto.
 Filli mia, caro tesoro
 Per voi mi moro
 Deh porgete mio ben a questa vita
 Pietos'aïta.
 Filli mia, lucent'e bella
 D'ogn'altra stella
 Deh togliete oggi mai tanto dolore
 A questo core.
- 3 **Non partir non fuggir** mira mio bene
 Le mie gran pene
 Ma poi che parti e fuggi
 Sol ti dirò crudel il cor mi struggi.
 Non partir non fuggir mira del core
 Il grand'ardore:
 Ah pur ti parti, e fuggi;
 E fuggendo crudel il cor mi struggi.
 Non partir non fuggir, ma chi sospira
 Per te rimira
 Che per fuggir non dai
 Remedio al fin crudel a tanti guai.
- 4 **Io son già morto ah lasso**
 Dicea Damon'a la sua bella Clori
 E tu perché non mori.
 Deh porget'homai pietosa aïta.
 Donna anzi Dea d'Amore
 A questo miser core.
- 5 **Tra fiori e fresche erbette**
*A mirar lasso chi mi dava morte
 A cas'un giorno mi guidò la sorte.*
 Fra gigli, rose e fiori
*A mirar lasso chi mi dava morte
 A cas'un giorno mi guidò la sorte.*
 Fra vermiglie viole
*A mirar lasso chi mi dava morte
 A cas'un giorno mi guidò la sorte.*
- 6 **Tu non cessi donare**
 Ben mio a chi non t'ama mille baci
 E me sdegni mirar e fuggi e taci.
 Sai pur per prova certa
 Ch'il mio amor non è finto, e che te stesso
 Hai visto nel mio cor mai sempre impresso.
- 7 **Mentre la bella Clori** al suo pastore
 Scopria la fiamma che sentia nel core
*S'udia d'intorno dire o mio tesoro
 Se tu m'ami io t'adoro.*
 Mentre gli due amanti i grand'ardori
 Scoprian tra loro e le pen'e dolori
*S'udia d'intorno dire o mio tesoro
 Se tu m'ami io t'adoro.*
 Mentre il pastor con dolc'alme parole
 Dicea per te mi strugg' o mio bel sole
*S'udia d'intorno dire o mio tesoro
 Se tu m'ami io t'adoro.*
- 8 **Da voi mia chiara e bella**
 Lucidissima stella
*Hor con mio gran martire
 Deggio dunque partire.*
 Da voi stelle d'amore
 Che mi toglieste il core
*Hor con mio gran martire
 Deggio dunque partire.*
 Da voi mio ben mia vita
 Da voi beltà infinita
*Hor con mio gran martire
 Deggio dunque partire.*
- 9 **Poi ch'il sperar m'è tolto**
 Di mirar quel bel volto
 Sento sì gran martire
 Ch'io non lo posso dire.
 Poi che mirar tue stelle
 D'amor lucente, e belle
 Non posso, ho tal martire:
 Che non lo posso dire.
 Poi ch'or lungi son io
 Da te dolce ben mio
 Sento sì gran martire:
 E pur no'l posso dire.
- 10 **Mi rid'e prendo gioco**
 Ch'ancor donna credete
 Darmi martell'o quant'in error sete
 V'amai a sé
 Mentre voi amaste me
 Ed hor che ad altri havete dato il core
 Non sento più dolore.
 Prendo spasso, e diletto
 Ch'ancor donna pensate
 Darmi martell'o quanto v'ingannate
 Credete a sé,
 Che mentre amaste me
 V'amai: ed or che d'altri è'l vostro core
 Non sento più dolore.

11 Chiude nel vago viso

Filli quant'ha di bello il paradiso
E nella vaga fronte
Splendon divine alme fatezze con te.

Sempre da suoi belli occhi
Par che l'alato Arcier l'arco suo scocchi
E nella bocca poi
Ha le perle, e rubin de liti coi.

Nelle guancie amorose
Miste pur son bianche, e vermiglie rose
E nel candido seno
D'avorio ogni candor perd'e vien meno.

Ma ch'habbia il suo bel volto
Di beltate il bel fregio a l'altre tolto.
E come chiara fede
Che l'istessa beltate anco gli cede.

12 Divin'alta beltate

Amor benigno mi scopri quel giorno
Che prima vi mirai mio viso adorno.

Maniere illustre, e grate
Vidi in real magnanimo semblante:
Ond'io tutt'arsi, e ne diveni amante.

Angelici costumi
In sangue illustre mersi onde il mio core
Tutto avampò di glorioso amore.

Pasca pur gli alti numi
Dissi il nettar divin Clori mia dea
M'e'l cibo de tuoi lumi e pasce, e bea.

13 Aspro desir che bolli entr'al mio core

Non mi dar più dolore
Escimi pur arditto e vanne homai
In parte più sicura
S'a te brami riposo a me ventura.

E ben che cieco sii fors'anco sia
Ch'aprendoti la via
Pietoso amor de nostri lunghi affanni
Ti scorgi a miglior porto
Dandomi insieme al fin qualche conforto.

Vanne risolto adunque e non temere
Ch'ogni audace volere
Fortuna ancor gradisce assai benigna
E per contrario segno
Timido cor, e vil hà sempre a sdegno.

14 Perché sempre mi fuggi

Se fuggendo crudel il cor mi struggi
E poi altro pastore
Cerchi seguir ch'ad altra ha dato il core.

Perch'ingrata t'en vai
E me lasci in accerbi, e duri guai?
E pur cerchi ad ogni hora
Seguir Damon che brama altra signora.

Vanne via pur crudele
A seguir lui che ti sarà fedele;
Se Filli e'l suo amore
A cui diede la vita, l'alma, e'l core.

15 Chiare christallin' onde

E voi fiorite sponde
Del Tebro deh mirat'in cortesia
L'accerba pena mia.

Chiari limpidi fonti,
E voi alpestri monti,
Deh vi sia aperto, e chiaro
Il mio duol tanto amaro.

Poi che mia donna ingrata
Da me cotanto amata
Mirar, udir non vole il mio dolore,
Che mi consuma il core.

16 Ridon i prati e dei più bei colori

Si vestono di fiori
Cantan gli augelli in questa part'e in quella
Hor ch'a noi torna la stagion novella.

Di fronde, e fiori le campagne, e prati
Restano tutti ornati
Scherzan gli Augelli in questa parte e'n quella
Hor ch'a noi torna la stagion novella

17 Di Medea crud'è quella

Statua dov'hai tuo nido
Incauta Rondinella
Ahi consiglio mal fido
Creder i figli tuoi
A lei ch'uccise i suoi.

18 Morrò per voi mio sole

Poiché veggio ch'ognora
Solo bramat'empio destin ch'io mora
Ma se vi par che sia
Tardi la morte mia
A che non m'occidete
Col tosc' omai che su le labra havete.

19 Donna tu sei più bella

D'ogni stella
E più ardente
Del sol all'hor quand'egli è più cocente.

Sallo ben il mio core
Ch'in ardore
Di tal foco
Si strugg'e si consuma a poco a poco.

Deh dunque per pietate
Omai date
A mia vita
Afflitta sì qualche pietosa aita.

20 Chasi cha se te branco orbo sguerzo monzuo

Che t'insegno di trazer sbolzonae
Va' magn'el pan imbruo
e zioga co'l pandol per le contrae
Frasca co disno o co ceno
Non mi romper la camara del seno.

21 **An misier Cuculin aveu sentio**
E vù misier Matio
Pamfilo con mia sia
Base basem anima mia
Cha ve darò de giongari
Mo cape/ Mo capuci/ Mo cogombari
Ah ah ah laro de mocina
Voio mandarte in brazo a una berlina.

22 **Dimmi crudel Amore**
“Chi ti diè l’arco i strali e tanto ardore?”
“Queste signore belle
Che paiano del ciel lucenti stelle.”
“Perché non vedi lume
E di gir nudo hai sempre per costume?”
“Perché con fiamme e fuoco
Veggio più d’Argo e volo in ogni luoco.”

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ROTARY CLUB SANSEPOLCRO
PIERO DELLA FRANCESCA

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