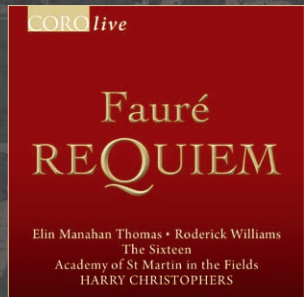


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CORO

MUSIQUE
POUR
MAZARIN!

QUI A LE COEUR A TOUT



le Jardin Secret
Elizabeth Dobbin - soprano

Sofie Vanden Eynde · David Blunden · Romina Lischka · Marian Minnen

The wealth and volume of seventeenth century solo vocal literature is a rich source of repertoire indeed, but to choose an attractive programme from it is no easy task. One is bound to have some kind of theme and structure in order to help make an intelligible selection, but it is a danger that one then chooses a collection of overly similar works. *Musique pour Mazarin!* provided us with an ideal but not too restrictive focus for our choice and one which led inevitably to a very varied programme. This variation comes about naturally from the juxtaposition of French and Italian musical language, showing so clearly the rich selection of music heard at Cardinal Mazarin's court and demonstrating the stark contrast between the French and Italian styles of the period. The added ingredient of political/cultural rivalry and intrigue - the Italian born Cardinal importing Italian culture into a resistant French context - contributes a little 'piquancy' to the mix!

We first worked with this theme when we were looking for a programme to present at the Early Music Network Young Artists' Competition in York, England, in 2007, concentrating on works by Jean-Baptiste Lully and Luigi Rossi, the two main musical protagonists in Mazarin's sphere. The programme seemed popular and we won both the jury and audience prizes at the competition. Part of the prize was the opportunity to make a recording for CORO and we decided for this project to augment the York 'Mazarin' programme, resulting in the selection of the pieces recorded here. We did not restrict the choice of pieces to those composed during Mazarin's regency, but decided to delve deeper into the characteristics that emerged from this French/Italian cultural interchange and from the connections between French and Italian composers. Lully remains central, with the added curiosity that although he was the French composer *par excellence* of his time, he was in fact born in Italy - a nice twist to the story. We hope the selection of pieces will be as enjoyable to the listener as it has been to us!

le Jardin Secret

1	Spera mi disse Amore	Orazio Michi (1594-1641)	3.32
2	Ah! Qu'ils sont courts	Marc-Antoine Charpentier (1643-1704)	1.03
3	Assez de Pleurs	Jean-Baptiste Lully (1632-1687) (arranged de Visée)	1.47
4	Aux plaisirs	Pierre Guéron (1564-1619)	2.49
5	Ritournelle des Fées	Jean-Baptiste Lully (arranged d'Anglebert)	1.56
6	Deh, memoria	Giacomo Carissimi (1605-1674)	5.20
7	Mio core languisce	Luigi Rossi (1597-1653) (arranged David Blunden)	5.11
8	Chaconne la Bergeronnette	Louis Couperin (c.1626 - 1661)	2.05
9	Deh, piangete - from <i>Psyché</i>	Jean-Baptiste Lully	1.53
10	La chasse donnée à Mazarin par les paysans des bourgs et des villages sur le tocsin (Mazarinade)	ANON (arranged David Blunden)	1.32
11	Allemande	Demachy (d. c.1692)	3.02
12	Tristes déserts	Marc-Antoine Charpentier	3.15
13	Toccata Settima	Michelangelo Rossi (c.1601-1656)	3.49
14	Non pianga e non sospiri - from <i>Orfeo</i>	Luigi Rossi	1.47
15	Tranquilles cœurs - from <i>Le Triomphe de L'Amour</i>	Jean-Baptiste Lully	2.25
16	Sans frayeur	Marc-Antoine Charpentier (arranged David Blunden)	3.40
17	Si ch'io voglio sperare	Marc Antonio Pasqualini (1614-1691)	4.37
18	Avertissement des enfarinez à Mazarin sur ce qu'il doit craindre (Mazarinade)	ANON (arranged David Blunden)	2.05
19	Le perfide Renaud me fuit - from <i>Armide</i>	Jean-Baptiste Lully	4.41
20	Chaconne des Harlequins	Jean-Baptiste Lully (arranged de Visée)	2.29
21	Ad un cuore - from <i>L'Europe Galante</i>	André Campora (1660-1774)	4.11
	Total playing time		64.29



Man of the church, politician *par excellence*, Giulio Mazarini (1602-1661) was passionate about music and theatre. Sent to Paris from Rome in the capacity of Papal Nuncio, he obtained the protection of Louis XIII and of Richelieu. At the death of Richelieu, he became a minister of state under the regency of Anne of Austria. Charged with overseeing musical life at court, Mazarin invited

the famous singer, Leonarda Baroni, and the no less famous castrato, Atto Melani, to court. In 1647 he staged *Orfeo* by Luigi Rossi from a libretto by Buti, an opera in which the Roman castrato, Marc Antonio Pasqualini (composer of *Si ch'io voglio sperare*), played a leading role. By introducing Italian opera into France, Mazarin not only satisfied his own tastes in theatre and singing, but also, more importantly, sought to endear himself to the aristocracy and possibly the people by these dazzling spectacles. But the effect was quite the opposite. If the scenery and sets of these operas were a source of admiration to the French public, the length of the works and the fact that they were in Italian, made them tedious. Moreover, the enormous expense incurred by the production of *Orfeo* caused disquiet among Parisians, whose patriotic reactions were then transformed into fury against the Italian minister and against his fellow-countrymen at the French court.

This was a time of grand revolt, the time of the *Fronde* which saw the exile of the

royal family and the exile of Cardinal Mazarin from Paris. *Mazarinades* (a term coined by the poet Scarron), or pamphlets protesting against Mazarin (often in violent terms), flourished during this period. Today about 6000 of these pamphlets survive. The pamphlets, in verse or prose, French or Latin, attacked Cardinal Mazarin as much for his fortune, ancestry and Italian accent as for his political actions! When Mazarin returned to Paris on 3 February 1653, he recalled the Italian musicians who had also been forced to flee the hostile climate of Paris. He sensed, however, that he could not pursue the diffusion of Italian art into France without adding some French components to the mix.

In 1654, *Le Nozze di Peleo e di Theti*, subtitled a “comédie italienne en musique entremêlée d’un ballet sur le même sujet”, achieved a synthesis of Italian opera and French courtly ballet. This work was the result of a close collaboration between artists of both countries: Carlo Caproli, the Abbot

Buti, and the Count of Saint-Aignan and Benserade. Italian singers mingled with French. Among the list of dancers for the spectacle, one notices the young Louis XIV and, by his side, Lully, who for a year had held the position of composer for the king’s chamber. To celebrate the marriage of Louis XIV and the Spanish infanta, Marie-Thérèse, Mazarin planned to stage Francesco Cavalli’s opera, *Ercole Amante*, composed especially for the occasion. However, work on the grand hall of the Tuileries was not completed in time to host the spectacle. Instead, the Cardinal staged *Xerse*, another opera by Cavalli which had been composed some years earlier and was on a smaller scale. With the theatre at the Tuileries finally finished, *Ercole Amante* was staged there on 7 February 1662. But Mazarin, who had died on 9 March 1661, was no longer present to taste once more the theatre and music which he had wanted, with such passionate obstinacy, to impose on the French people.

We know Mazarin’s motto was “Qui a

le cœur a tout” or, “he who has heart, has everything”. This motto is both an avowal of strength and a confession of weakness. It evokes the implacable, rebellious character of this headstrong man who defended his ideas at the risk of ridicule. But the motto is also a strange and touching choice of words, as it places the heart centre-stage. As the most intimate home of emotion, the heart represents both the fragility and the strength of human life. He who has heart cultivates and protects his *jardin secret* and feeds from it, as one would from an unshakeable poetic source. Finally, it is the heart that governs even the most unwavering decisions; the Cardinal’s motto establishes poetic feeling as a life choice.

The death of Mazarin marked the end of the domination of Italian music in France, as well as the start of the supremacy of French music, so ardently championed by the new king of France, Louis XIV. The principal artistic figure of this change was again an Italian, Giambattista Lulli, who acted quite

differently from Mazarin. Not only did he adapt to the artistic aesthetics of his new country, but “Monsieur de Lully” became the most uncompromising defender of French music; while still cultivating the language of his country of birth (the *plainte italienne* of *Psyché Deb, pianete*), he was responsible for creating French opera (of which his final opera *Armide* represents the finest example).

From Mersenne (1636) to Ragueneau (1702), theorists have sought to describe the contrasting characteristics of French and Italian music. The programme presented on this recording also revolves around this duality. Pitted against the sweetness, delicacy, soft tones, intimacy and tenderness of French music is the extravagance, passion and vibrant tonal colours of Italian music. On the French side, everything was a question of good taste and elegance (Guédrón’s air *Aux plaisirs*), of simplicity, restraint and grace (*Tranquilles coeurs* of Lully). In Italy, on the other hand, the musical affects find their voice in excesses; a musical language that shines brilliantly

with virtuosity (*Spera mi disse Amore*). The poetry burns with passion and the dissonances are often unexpected, even brutal (*Deb, memoria*), with an equal taste for lamentation and suffering (*Mio core languisce*). Nothing is too out-of-place, too surprising, too bizarre or too exaggerated in the completely exteriorized Italian expression of affect. In contrast to the intimate backdrop of French music, Italian music of this time presents a kaleidoscope of clashing sounds and colours.

In the domain of instrumental music, this duality of style was equally striking. Furthermore, the French, such as the theorist Robert de Visée, remained attached to adaptations of vocal or dance pieces (the *Chaconne* of Louis Couperin and the *Allemande* of Demachy), while the Italians, on the other hand, experimented with pure forms of music (the *Toccata* of Michelangelo Rossi).

Charpentier was the only French composer of the reign of Louis XIV to have gone to Italy. He stayed three years

in Rome and the music he heard there (notably the works of Carissimi) made a strong impression. Once he returned to France, he introduced numerous elements of the Italian style into his compositions (such as the ostinato bass of *Sans frayeur*), even if the style of his chanson airs (*Ab! Qu’ils sont courts*) and his airs in the lyric declamation style (*Tristes déserts*) remained very French.

Beyond this battle of French and Italian national styles, music continued its journey and was nourished by these differences. Campra’s opera-ballet, *L’Europe Galante*, composed in 1697, united French and Italian tastes as it did its musical survey of the European nations (France, Spain, Italy and Turkey). We hear in that work an echo of the musical heritage bequeathed by Cardinal Mazarin, elements of which were appropriated by French composers at the end of the reign of Louis XIV and which did not cease to grow and prosper during the whole course of the eighteenth century.

CATHERINE CESSAC



Homme d'église, grand politique avant tout, Giulio Mazarini (1602-1661) entretenait une immense passion pour le théâtre et la musique. Envoyé à Paris en qualité de nonce, il obtient la protection de Louis XIII et de Richelieu ; à la mort de ce dernier, il devient ministre d'État sous la régence d'Anne d'Autriche. Soucieux d'ordonnancer la vie musicale de la cour, Mazarin y invite la célèbre

chanteuse Leonarda Baroni et le non moins réputé castrat Atto Melani. En 1647, il fait créer *Orfeo* de Luigi Rossi et de l'abbé Buti, opéra dans lequel chante le castrat romain, Marc Antonio Pasqualini, le compositeur de *Si ch'io voglio sperare*. En introduisant l'opéra italien en France, Mazarin satisfait son goût pour le théâtre et le chant, mais surtout l'idée de s'attacher l'aristocratie et éventuellement le peuple par ces spectacles éblouissants. Les effets produits sont tout autres. Si les décors et les machineries émerveillent le public français, la longueur des œuvres, de surcroît en langue italienne, provoque l'ennui. Par ailleurs, les énormes dépenses occasionnées par les représentations d'*Orfeo* provoquent l'inquiétude, puis la colère des Parisiens, sentiments auxquels se greffent des réactions patriotiques contre le ministre italien et ses compatriotes installés à la cour de France.

C'est alors la grande révolte de la Fronde, l'exil de la famille royale et de Mazarin. Durant cette période

fleurissent les *Mazarinades* (terme dû au poète Scarron), textes protestataires à l'encontre de Mazarin parfois très violents. On en compte aujourd'hui environ 6 000. Ces pamphlets, en vers ou en prose, en français ou en latin, s'attaquaient à son action politique, tout autant qu'à sa fortune, à sa famille ou encore à son accent italien. Lorsque Mazarin revient à Paris le 3 février 1653, il rappelle les musiciens italiens qui avaient dû fuir également le climat hostile de la capitale. Il pressent toutefois qu'il ne peut poursuivre la diffusion de l'art de son pays sans y mêler des composantes françaises.

En 1654, *Le Nozze di Peleo e di Theti*, «Comédie italienne en musique entremêlée d'un ballet sur le même sujet», réalise une synthèse de l'opéra italien et du ballet de cour français. Cette œuvre est le fruit d'une étroite collaboration entre les artistes des deux pays: Carlo Caproli, l'abbé Buti, le comte de Saint-Aignan et Benserade. Les chanteurs italiens se mêlent aux français. L'on remarque parmi les danseurs le

jeune Louis XIV et, à ses côtés, Lully, nommé depuis un an compositeur de la musique de la Chambre du Roi. Pour célébrer le mariage entre Louis XIV et l'infante d'Espagne Marie-Thérèse, Mazarin projette de représenter un opéra de Francesco Cavalli, *Ercole Amante*, composé spécialement pour la circonstance. La grande salle des Tuileries n'étant pas prête à temps, le ministre décide de faire exécuter *Xerse*, un autre opéra de Cavalli composé quelques années plus tôt et nécessitant moins de moyens. Le 7 février 1662, le théâtre des Tuileries enfin terminé peut accueillir *Ercole Amante* ; mais Mazarin n'est plus là (il meurt le 9 mars 1661) pour goûter une fois encore ce théâtre et cette musique qu'il avait voulu, avec tant d'obstination passionnée, imposer aux Français.

On sait que la devise du Cardinal Mazarin était la suivante: «Qui a le cœur a tout». La devise du Cardinal est à la fois l'aveu d'une force et celui d'une faiblesse. De fait, elle évoque le caractère frondeur, implacable de cet

homme entêté qui défend âprement ses idées au risque d'être tourné en ridicule. Mais l'expression «qui a le cœur a tout» représente également une devise étrange, touchante, qui place le cœur au centre de tout. Le cœur, siège intime des sentiments, représenté dans le même temps l'endroit le plus fragile de la vie et son seul véritable garant. «Qui a le cœur a tout»; il cultive et protège son jardin secret et s'en nourrit comme d'une source poétique inaltérable. Finalement, c'est le cœur qui règne jusque dans les décisions les plus inébranlables; cette devise consacre le sentiment poétique comme choix de vie.

La mort de Mazarin marque la fin de la domination de la musique italienne en France, en même temps que le début de la suprématie de la musique française ardemment souhaitée par le nouveau roi de France, Louis XIV. Le principal artisan de ce changement est encore un Italien, Giambattista Lulli, lequel agit tout autrement que le ministre. Non seulement il s'adapte

à l'esthétique de son nouveau pays, mais 'M. de Lully' devient le défenseur le plus intransigeant de la musique française ; tout en cultivant encore quelque temps le langage de son pays natal (la plainte italienne de *Psyché Deh, piangete*), il crée l'opéra français (*Armide* en est l'aboutissement).

De Mersenne (1636) à Ragueneau (1702), les théoriciens ont décrit les caractéristiques propres aux musiques italienne et française, et le programme présenté ici repose sur cette dualité profonde. A la douceur, à la délicatesse, aux tonalités en demi-teintes, au discours intimiste et tendre de la musique française viennent en effet s'opposer l'extravagance, le caractère passionné, les couleurs tonales vives de la musique italienne. Tout est affaire de bon goût et d'élégance en France (l'air de Guédron *Aux plaisirs*), de simplicité et de grâce (*Tranquilles cœurs* de Lully). En Italie, en revanche, l'affect se dit dans la profusion ; les sons créent un langage qui brille par sa virtuosité (*Spera mi disse Amore*). Le discours

brûle de passions vives et les dissonances surgissent de manière imprévue, voire brutale (*Deh, memoria*); dans le même temps, les Italiens expriment leur prédilection pour la plainte et la lamentation (*Mio core languisce*). Rien n'est assez détonant, surprenant, bizarre, exagéré dans l'expression totalement extériorisée des affects. Aux décors intimistes de la musique française s'oppose le kaléidoscope de sons que la musique italienne entrechoque les uns aux autres.

Dans le domaine de la musique instrumentale, cette dualité de style est également évidente. Par ailleurs, les Français, tels le théorbiste Robert de Visée, restent attachés aux adaptations de pièces vocales ou aux danses (*Chaconne* de Louis Couperin et l'*Allemande* de Demachy), tandis que les Italiens expérimentent plutôt des formes de musique pure (*Toccata* de Michelangelo Rossi).

Charpentier est le seul compositeur français du règne de Louis XIV à

être allé en Italie ; il demeure trois ans à Rome où il est très fortement impressionné par ce qu'il y entend, notamment les œuvres de Carissimi. Rentré en France, il introduit de nombreux éléments de style italien dans ses compositions, par exemple la basse obstinée (*Sans frayeur*), même s'il reste, par ailleurs, très français dans ses airs en forme de chanson (*Ah! Qu'ils sont courts*) ou proches de la déclamation lyrique (*Tristes déserts*).

Cependant, au-delà des styles nationaux très affirmés et parfois opposés les uns aux autres, la musique voyage et se nourrit des différences. L'opéra-ballet de Campra, *L'Europe galante*, créé en 1697, réunit les goûts comme les nations (la France, l'Espagne, l'Italie et la Turquie); nous pouvons y entendre un écho de l'héritage laissé par Mazarin que se sont réappropriés les compositeurs français de la fin du règne de Louis XIV et qui ne cessera de prospérer pendant tout le XVIII^e siècle.

CATHERINE CESSAC

TEXTS & TRANSLATIONS

① Spera mi disse Amore

"Spera", mi disse Amore,
ma che sperar mi lice?
Nel suo proprio dolore
è tormento la speme a un infelice.
Se fra le pene,
la mia gioia, il mio bene,
niega dolce soccorso al mio martire,
io spererò, si, si, ma di morire.

ORAZIO MICHÌ

*"Hope", Love said to me,
But what hope is allowed me?
In Love's particular suffering,
hope is a torment to the unhappy.
If, amidst the pains,
my joy, my beloved,
denies sweet succour to my martyrdom,
I shall hope, yes, yes, but to die.*

② Ah! Qu'ils sont courts les beaux jours

Ah! Qu'ils sont courts les beaux jours
d'une fleur printanière,
Ah! Qu'ils sont courts, Ah! Qu'ils sont courts,
C'est ainsi que s'enfuit la saison
des amours.

MARC-ANTOINE CHARPENTIER

*Ah! How short are the days of a
spring flower.
Ah! How short they are.
It is thus that the season of love
flies hence.*

Hâtez-vous donc d'aimer,
Ô jeune beauté fière.
Hâtez-vous, hâtez-vous
On n'est pas jeune et belle toujours.

*Make haste therefore to love,
O young and proud beauty.
Make haste,
one is not young and beautiful forever*

④ Aux plaisirs, aux délices bergères PIERRE GUÉDRON

Aux plaisirs, aux délices bergères
Il faut être du temps menagères:
car il s'écoule et se perd d'heure en heure,
et le regret seulement en demeure.
A l'amour, aux plaisirs, aux bocages,
employés les beaux jours de votre âge.

*To pleasure! To pastoral delights!
Time must be employed to the fullest,
for it is running out hour by hour,
and only regret remains with us.
To love! To pleasure! To the woods!
Use the beautiful days of your age.*

Maintenant la saison vous convie
de passer en aimant votre vie:
déjà la terre a pris sa robe verte,
d'herbe et de fleurs la campagne est
couverte.
A l'amour etc.

*Now the season invites you
to spend your life with loving:
already the earth is shrouded in green,
and the countryside is covered with grass
and flowers.
To love! etc.*

Ce qui vit, qui ce meurt, qui respire,
d'amour parle, ou murmure ou souspire:
aussi le coeur qui n'en sent la pointure
s'il est vivant, il est contre nature.
A l'amour etc.

6 Deh, memoria

Deh, memoria, e che più chiedi?

Ch'io rammenti il primo affetto?
Se m'annidi eterna in petto,
ben'il sai, mentre lo vedi.
Deh, memoria, e che più chiedi?
Ahi, ahi, partir non può dall'alma
quell' imagine gradita,
e sospesa con lei la vita,
resta gelida la salma.

Tu da me, che vuoi, pensiero?
Ch'io sospiri il mio tesoro?
Egli è spento. Io sempre moro,
che veder più non lo spero.
Tu da me, che vuoi, pensiero?

*Whoever lives, dies or breathes,
whoever speaks of love, murmurs or sighs:
if a heart which is alive hasn't been struck,
it is against nature.
To love! etc.*

GIACOMO CARISSIMI

O, Memory, what more do you ask?

*That I should remember my first love?
If you dwell eternally in my heart,
well you know it, as you see it.
Oh Memory, what more do you ask?
Ah, ah, that beloved image cannot
depart from my soul,
and its life being ended,
the cold corpse remains.*

*Thought, what do you want from me?
That I should sigh for my treasure?
He is dead. I constantly die,
because I cannot hope to see him again.
Thought, what do you want from me?*

O sapessi quante volte
chiamo l'ombra del mio bene.
E gli mostro le catene
che conservo al core avvolte.

Vieni, dico,
e trammi teco nella tomba
in cui dimori.
Ch'a vederti in quegl'horrori,
anco Amor vuol' venir meco.

Ma s'il Ciel ha ritardata
la fortuna del morire,
sto sepolta col desire
in quell' urna sospirata.

7 Mio core languisce

Mio core languisce
e mai non si more.
Madre ohimè, non fusse amore.

*O, if you knew how often
I invoke the shade of my beloved!
And show him the chains
that I keep twined about my heart.*

*Come, I say,
and take me with you into the tomb
in which you dwell.
For to see you in that darkness,
even Love itself wishes to come with me.*

*But since Heaven has held back
the good fortune of dying,
I remain entombed with my desire
in that longed-for urn.*

LUIGI ROSSI

*My heart languishes
and yet does not die.
Mother, alas, let it not be love.*

Un dolce veleno,
penoso diletto,
tormenta'l mio petto,
lusinga il mio seno,
sospiro vien meno,
s'afflige il mio core.
Madre ohimè, non fusse amore.

Speranza che piace
lusinga la mente,
ma tosto si pente
e l'alma si sface,
il bene è fugace,
eterno il dolore.
Madre ohimè, non fusse amore.

9 Deh, piangete - from *Psyché* JEAN-BAPTISTE LULLY

Deh, piangete al pianto mio,
sassi duri, antiche selve,
lagrimate, fonti, belve,
lagrimate fonti, e belve
d'un bel volto il fato rio.
Deh, piangete al pianto mio.

*A sweet poison,
a painful delight,
torments my bosom,
beguiles my breast,
my breath falters,
my heart is afflicted.
Mother, alas, let it not be love.*

*A pleasing hope
beguiles the mind,
but soon it repents
and the soul is undone,
the good is fleeting,
pain eternal.
Mother, alas, let it not be love.*

*Ah, lament for my lamenting,
harsh rocks, ancient forests,
weep, fountains, wild animals,
weep fountains and wild animals
for the unbearable fate of a beauty.
Ah, lament for my lamenting.*

10 La chasse donnée à Mazarin par les paysans des bourgs et des villages sur le tocsin (Mazarinade) ANON

Bourgs, villes et villages,
l'tocsin il faut sonner.
Rompez tous les passages
qu'il voulait ordonner.

(Refrain)
Faut sonner le tocsin
din din
pour prendre Mazarin.

Ce méchant plein d'outrage
a ruiné sans défaut,
vous tous gens de village
vous donnant des impôts. (Refrain)

Mettez-vous sur vos gardes,
chargez bien vos mousquets,
armez-vous de halbardes,
de picques et corcelets. (Refrain)

Notre France est ruinée,
faut de ce Cardinal
abrèger les années,
il est auteur du mal. (Refrain)

*Towns, cities and villages,
sound the alarm!
Destroy the laws
that he would like to impose.*

(Refrain)
*Sound the alarm
din din
to capture Mazarin.*

*This wicked villain, full of insults
has spectacularly ruined
all of you city inhabitants
by imposing taxes. (Refrain)*

*Be on your guard,
load your guns,
take up your swords,
your picks and your guns. (Refrain)*

*Our France has been ruined,
we must cut short
the years of this Cardinal,
he is the author of our woes. (Refrain)*

12 Tristes déserts, sombre retraite MARC-ANTOINE CHARPENTIER

Tristes déserts, sombre retraite,
rochers, à qui toujours j'ai confié
mon sort;
écoutez le récit de la douleur secrète
qui me fait courir à la mort:

J'aimais, j'étais aimé;
du bonheur de ma vie,
les rois, les dieux étaient jaloux.
Hélas! Ce temps n'est plus,
l'infidèle Sylvie
de mon rival fait son époux.

Tristes déserts, sombre retraite,
rochers, à qui toujours j'ai confié
mon sort;
je vous ai dit l'excès de ma
douleur secrète,
vous serez témoins de ma mort.

*Mournful deserts, sombre solitude,
rocks to whom I have always confided
my fate;
listen to the story of my secret pain
which causes me to hasten to my death:*

*I loved, I was loved;
kings and gods were jealous of the
happiness of my life.
Alas! That time is no more,
faithless Sylvia
took my rival as her husband.*

*Mournful deserts, sombre solitude,
rocks to whom I have always confided
my fate;
I have told you of the excess of my
secret sorrow,
you will be witnesses to my death.*

14 Non pianga e non sospiri - from *Orfeo* LUIGI ROSSI

Non pianga e non sospiri
chi gelosia non ha,
s'altri guai l'inferno dà,
ah, che la giù,
nò, non vi son martiri.
Credete all'alma mia:
regina degli affanni è Gelosia.

*Let him not weep, nor sigh,
who does not have jealousy,
if hell offers other woes,
ah, down there,
there are no other tortures.
Believe, my soul,
that the queen of sufferings is jealousy.*

15 Tranquilles cœurs

Tranquilles cœurs, préparez-vous
à mille secrètes allarmes.
Vous perdrez ce repos si doux dont
vous estimez tant les charmes.
Mais les troubles d'amour ont
cent fois plus d'attraits que
la plus douce paix.

JEAN-BAPTISTE LULLY

*Tranquil hearts, prepare yourselves
for a thousand secret worries.
You will lose this sweet repose whose
charms you value so highly.
But the troubles of love have a
hundred times more attraction than
the most sweet peace.*

16 Sans frayeur dans ce bois

Sans frayeur dans ce bois, seule je suis venue.
J'y vois Tircis sans être émue.
Ah! N'ai-je rien à ménager?

Qu'un jeune coeur insensible est à plaindre!
Je ne cherche point le danger,
mais du moins, je voudrais le craindre.

17 Si ch'io voglio sperare

Si, ch'io voglio sperare!
Parlo a voi, fantasme fiere,
che portate lusinghiere
e speranza è timore
al mio cor saldo all'amare:
si, ch'io voglio sperare!

MARC-ANTOINE CHARPENTIER

*Without fear I came into these woods,
alone.
There I saw Tircis without being moved.
Ah! Is there nothing I can do?*

*How a young indifferent heart is to be
pitied!
I am not looking for danger,
but at least I would like to fear it!*

MARC ANTONIO PASQUALINI

*Indeed, I wish to hope!
I speak to you, proud phantoms –
beguilers, who bring
both hope and fear
to my heart, steadfast in love:
indeed, I wish to hope!*

Io mi protesto, Amore,
di portare nel core,
per veder il mio bene,
morto sempre il timor,
viva la speme.
E se pur mai credesse,
ad onta del volere,
la speranza partir forse da me,
io mi protesto a te
non prestarvi l'assenso,
perche nutre conforme
all'eterno mio amor
sperare immenso;
si, che viva sarà col desio la speranza
e mai non morirà!

Ma se morir volesse,
se gli vieti il morire,
se gli nieghi la tomba
e, a pro del mio desire,
vaglia per alimento il mio penare:
si, ch'io voglio sperare!

*Love, I declare,
that I bear in my heart,
in order to see my beloved,
fear always dead,
And hope alive.
And if hope should ever wish
to leave me,
in spite of my will,
I declare to you
pay it no heed,
because in proportion
to my eternal love
I nurture immense hope;
yes, hope shall live with desire
and will never die!*

*But if it should ever wish to die,
if you refuse it death,
if you deny it the tomb,
and, conforming to my desire,
my sufferings will suffice for sustenance:
indeed, I wish to hope!*

Bel desio, nel cor mio
non dar loco a van timore:
hà per meta un amatore
di saldissima speranza
guiderdon a sua costanza,
tregua dolce al sospirare.

Si, ch'io voglio sperare!
parlo a voi, fantasme fiere,
che portate lusinghiere
e speranza è timore
al mio cor saldo all'amare:
si, ch'io voglio sperare!

*Beautiful desire, in my heart
do not make room for vain fear:
a lover of most steadfast hope,
has for his goal and reward
for his constancy
a sweet respite to his sighs.*

*Indeed, I wish to hope!
I speak to you proud phantoms –
beguilers, who bring
both hope and fear
to my heart, steadfast in love:
indeed, I wish to hope!*

18 Avertissement des enfarinez à Mazarin sur ce qu'il doit craindre
(Mazarinade)

Grand Cardinal, que la fortune
qui t'élève en un si haut rang,
ne te fasse oublier ton sang,
et que tu es de la Commune,
car on sait fort bien dans ces lieux
quelle peut être ta famille,
car on sait fort bien dans ces lieux
quel est ton père et tes aïeux.

ANON
*Grand Cardinal, that your luck
which has raised you to such a high level
does not allow you to forget your roots,
and that you come from the Commune,
for we well know here
who your family is,
for we well know here
who your father and your forebears were.*

Fais en sorte qu'il te souviene
qu'un Italien comme toi
dans la minorité d'un Roy,
après avoir bien fait des siennes,
fut enfin par revers du sort,
bien que favori de la Reine,
fut enfin par revers du sort,
justement puni de la mort.

Quoique favori de la Reine,
autant que tu l'es aujourd'hui,
enfin, il a été puni,
pour avoir fait tant de fredaines.
Prends garde que les mécontents,
ne t'en fassent bientôt de même,
prends garde que les mécontents,
ne t'en fassent bientôt autant.

*See to it that you do not forget
that an Italian like you
during the youth of the King
after having caused troubles,
was finally by a reversal of fortune,
although favoured by the Queen,
was finally by a reversal of fortune,
rightly punished by death.*

*Although the Queen's favourite
in the way that you are these days,
you have finally been punished
for having worked such wickedness,
take care that malcontents
do not soon mete out such wickedness to you,
take care that malcontents
do not soon mete out such wickedness to you.*

19 Le perfide Renaud me fuit - from *Armide*

JEAN-BAPTISTE LULLY

Le perfide Renaud me fuit,
tout perfide qu'il est
mon lâche coeur le suit.

*The deceitful Renaud flees from me,
yet
my feeble heart follows him.*

Il me laisse mourante,
il veut que je périsse.
A regret, je revois la clarté qui me luit;
L'horreur de l'éternelle nuit
cède a l'horreur de mon supplice.

*He leaves me dying,
he wants me to perish.
With regret I see the light beckoning me;
the horror of eternal night has been
replaced by the horror of my suffering.*

Le perfide Renaud me fuit,
tout perfide qu'il est
mon lâche coeur le suit.

*The deceitful Renaud flees from me,
yet
my feeble heart follows him.*

Quand le Barbare était en ma
puissance,
que n'ai je cru la Haine et la Vengeance:
Que n'ai je suivi leurs transports!
Il m'échappe, il s'éloigne,
il va quitter ces bords,
il brave l'Enfer et ma Rage;
il est déjà près du rivage,
je fais pour m'y traîner
d'inutiles efforts.

*When this barbarous one was in my power,
if only I had believed Hate and Vengeance;
if only I had followed their counsel!
He escapes me, he is distancing himself
from me,
he will leave these shores,
he will brave Hell and my fury;
he is already close to the edge,
to drag myself there
would be of no avail.*

Traître, attends, je le tiens son
coeur perfide.
Ah! Je l'immole à ma fureur.
Que dis-je! Où suis-je, hélas!
Infortunée Armide!
Où t'emporte une aveugle erreur?
L'espoir de la vengeance est le seul
qui me reste.
Fuyez, Plaisirs, fuyez,
perdez tous vos attraits.
Démons, détruisez ce palais.
Partons, et s'il se peut,
que mon amour funeste demeure
enseveli dans ces lieux pour jamais.

*Traitor, wait, I hold him and his
treacherous heart.
Ah! I sacrifice him to my fury.
What am I saying? Where am I, alas!
Poor Armide!
Where does your blind error lead you?
The hope of vengeance is the only hope
left to me.
Flee, Pleasures, flee,
renounce your charms.
Demons, destroy this palace.
Let us be gone! And if it be possible,
may my cursed love remain buried
in this place for eternity.*

21 Ad un cuore - from *L'Europe Galante* ANDRÉ CAMPRA

Ad un cuore tutto geloso,
Deve'amor negar pietà.
La sua face ch'alletta'è piace,
Vuol dolcezza non crudeltà.

*To a heart full of jealousy,
Love owes no pity.
Her alluring passion is beautiful,
and demands sweetness, not cruelty.*

Un bel viso tutto vezzoso,
Merta'un lacco di lealtà.
Che Cupido, quel Nume infido
Aborrisce la ferità.

*A beautiful face full of charm
deserves a bond of loyalty.
Cupid, that infidel God
abhors the wounded.*

The ensemble *le Jardin Secret* presents the wonderful treasure of Baroque solo vocal literature accompanied by the full colour and beauty of original continuo and obligato instruments. With soprano Elizabeth Dobbin, the ensemble performs a wide range of 17th and 18th century repertoire with dedicated attention to its historical context and to the possibilities of creative continuo playing and improvisation.

The music is intimate and highly expressive exploiting the powerful and contrasting affects of the poetry to which it is set, welcoming the listener into the most secret places of the heart. *le Jardin Secret* (in French a metaphor for the heart) is a place of sensual beauty and delight, of mystery and contemplation, of lament, grief and suffering, of amusement and assignation.

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le Jardin Secret

ELIZABETH DOBBIN
 SOFIE VANDEN EYNDE
 DAVID BLUNDEN
 ROMINA LISCHKA
 MARIAN MINNEN

soprano
 theorbo and baroque guitar
 harpsichord
 viola da gamba
 baroque cello and basse de violon

For further information on *le Jardin Secret* visit www.lejardinsecret.com



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