



INVENTA



# HANDEL UNCAGED

Cantatas for  
Alto

LAWRENCE ZAZZO

countertenor

JONATHAN MANSON

cello & viola da gamba

ANDREW MAGINLEY

theorbo & guitar

GUILLERMO BRACHETTA

harpsichord

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Cantatas for Alto

Lawrence Zazzo, *countertenor*

Jonathan Manson, *cello & viola da gamba*

Andrew Maginley, *theorbo & guitar*

Guillermo Brachetta, *harp*

George Frideric Handel (1685–1759)

### Udite il mio consiglio, HWV 172 (Ruspoli version)

1. Recitative: Udite il mio consiglio [1:29]
2. Aria: Non le scherzate intorno [4:02]
3. Recitative: Al vederla sovente [1:03]
4. Aria: Non esce un guardo mai [4:39]
5. Recitative – Arioso: Volea pur dir [2:27]

### Stanco di più soffrire, HWV 167a

6. Recitative: Stanco di più soffrire [1:14]
7. Aria: Era in sogno almen contento [4:47]
8. Recitative: Quando mi parve allora [1:07]
9. Aria: Se più non t'amo [2:23]

Guillermo Brachetta (after G.F. Handel)

### 10. Improvisation [0:46]

### Figli del mesto cor, HWV 112

11. Recitative: Figli del mesto cor [0:55]
12. Aria: Son pur le lacrime [5:13]
13. Recitative: Così mia dura sorte [0:10]
14. Aria: Cruda legge d'un alma costante [2:10]
15. Recitative: Volea seguir quand'ecco [0:35]

### Amore uccellatore, HWV 176/175

16. Recitative: Venne voglia ad amore [1:26]
17. Aria: Pose Clori ed Amarilli [1:36]
18. Recitative: Amor gli maneggiava [0:32]
19. Aria: Or ch'io sono accivettato [3:06]
20. Recitative: Talora, con speranza [0:27]

### Suite in F major, HWV 427

21. Allegro [2:05]
22. Adagio [1:18]

### Amore uccellatore, HWV 176/175

23. Recitative: Vedendo amor [0:39]
24. Aria: In un folto bosco ombroso [5:28]
25. Recitative: In quel bosco [0:49]
26. Aria: Camminando lei pian piano [3:50]
27. Recitative: Caricò, scaricò [0:34]
28. Aria: Rise Eurilla [2:37]
29. Recitative: Fra tanto [0:15]

### 30. Sonatina in G major, HWV 582 [0:51]

### Amore uccellatore, HWV 176/175

31. Recitative: Non fu gran tempo lieto [0:20]
32. Aria: Quando meno lo pensai [2:25]
33. Recitative: Ella aprendo la gabbia [0:38]
34. Aria: Quivi amor non può venire [1:04]
35. Recitative: Voglio che m'entri in tasca [0:28]
36. Recitative: Amor che per suo servo mi voleva [0:39]
37. Aria: Ad Eurilla sen volò [0:52]
38. Recitative: Del pianto e de' sospiri [1:01]
39. Aria: Trupz ci ci, Amor faceva [0:59]
40. Recitative: Io come degl'ucelli e naturale [1:23]

### Sonata in G minor, HWV 364b

41. Larghetto [1:53]

### Amore uccellatore, HWV 176/175

42. Recitative: Voi vi potete credere [1:02]
43. Aria: Non è più buono [2:45]

Total playing time [74:26]

## Handel Uncaged: Cantatas for Alto

The genesis of *Handel Uncaged* was a chance conversation with Handel scholar John Roberts at the American Handel Society Conference in Princeton in 2017. I had just given a performance of Handel's *Vedendo amor*, one of my favourite alto cantatas, but one which, with its curious evocation of dark forests, torch-bearing women, earth-pellet shooting cherubs, and a narrator who finishes that cantata with an angry recitative in a cage, also always puzzled me. John alerted me to the existence of an unpublished manuscript in the Fitzwilliam Museum in Cambridge which solves at least one part of the puzzle for the performer. Part of the original collection donated by Viscount Fitzwilliam in his bequest to the Fitzwilliam, the manuscript, entitled *Amore uccellatore*, or 'Cupid the Birdcatcher', has a Florentine provenance, with at least its opening section authored by the Pistoian poet Francesco Bracciolini (1566–1645). It opens with early versions of Handel's known cantatas *Venne voglia* (HWV 176) and *Vedendo amor* (HWV 175), both of which are extant in autographs, but then continues with three more scenes comprising seven recitatives and five unpublished arias, for which there are no other sources. Unusually witty, light and even salacious for Handel, as 'defragmented' here in the Fitzwilliam manuscript we find a continuous and comprehensible story by a first-person narrator,

a male bird being pursued by five women and Cupid, acting variously as birdcatchers, lures and decoys. The male bird is captured and escapes three times, once through a hole in a net, a second by biting the finger of his female captor, and finally only by losing his 'tail' or 'coda', this word in Italian having the expected double meaning. It ends with Cupid and the five women deciding that this male bird, without his 'tail', is no longer desirable, and they instead go off in search of other birds.

With a length completely unprecedented to my knowledge in the Handelian cantata repertoire, as well as its unusual continuous first-person narrative and witty tone, why has this extraordinary cantata cycle lain so long neglected, unpublished, and unperformed? Part of the neglect may have to do with suspicions on the part of Handel scholars about the second, non-autograph half of the manuscript. However, recent work by John Roberts and fellow Handel scholar Andrew Jones on *Amore uccellatore* has demonstrated strong musical echoes with an aria in *Agrippina* and music by fellow composers Handel would have known from his time in Hamburg, finally creating a consensus that the entire work is by Handel.

Despite its Florentine origin, it is still not known whether Handel ever actually performed *Amore uccellatore* as it is presented in the Fitzwilliam manuscript, or in which city, or

for what audience. Ellen Harris has suggested that the cycle may, like other cantatas of the period, have been performed serially: either weekly at *conversazione* customarily held by Handel's Italian patrons, or over the course of a single evening, its sections perhaps interpolated by the multiple courses of a Florentine feast. Whatever the original circumstances, the question remains: what options are available for us to present the cantata cycle in a modern concert performance, as a continuous, uninterrupted whole? The least 'interventionist' option – simply performing the music as presented on the pages in the Fitzwilliam manuscript, leaving a certain amount of silence between sections to ameliorate the awkward harmonic joins – is not a satisfactory one to me, nor is it clear that this would have been Handel's preferred option. There is abundant contemporary evidence that continuo players were expected to improvise in pauses in the music, allowing singers to rest, and that Handel was particularly adept at improvising in this way. In creating what I view as a workable continuous performing version that straddles historical performance and creative practice, *Amore uccellatore* is here fleshed-out with a mixture of instrumental pieces by Handel and improvisations by our continuo players.

For a musical introduction, I took a cue from a crossed-out indication for a 'Sonatina' at the opening of Handel's autograph for *Venne voglia*.

It may be that Handel was only re-using paper, but the fact that this single bar of music matches the opening of an elaborate archlute solo introduction to 'Come la rondinella' from another contemporary cantata *Clori, Tirsi, e Fileno* (HWV 96), depicting the flight of a sparrow, was too delicious a coincidence to ignore. This also inspired me to seek out Handel's other 'Sonatinas', short pieces written later in London, most likely for his pupils, with the idea that these, along with his more well-known instrumental pieces, may have also represented written-out extemporisations for which Handel became famous in Italy. His G major 'Sonatina' or 'Fuga' (HWV 582), written around 1720–22 and beautifully embellished here by Guillermo, perfectly introduces Part III by echoing Handel's first 'new' aria, 'Quando meno lo pensai'. Earlier, I chose to link the 'scene change' from Part I to II with the second and third movements from the Suite in F major (HWV 427), composed around 1717–18. For me, the F major 'Allegro' captures the bird's exhilaration at his first bout of freedom, while the D minor 'Adagio', transcribed here by Andrew Maginley for solo lute, creates a scenic and tonal transition into the 'folto bosco ombroso' of *Vedendo amor*.

To embellish what is essentially the humorous antiheroic climax of the cycle at the end of Part IV – the bird's loss of his 'tail' – Guillermo, Jonathan and I collaborated on a chordal accompaniment for gamba followed by the

meditative 'Larghetto' movement from the Sonata in G minor (HWV 364). Handel wrote this for violin in around 1724, but also gave an indication for an *ossia* for viola da gamba in the autograph (HWV 364b), probably for the gamba player David Boswillibald. I decided to include it here to showcase Jonathan Manson's virtuosity, with the knowledge that Handel had access to several excellent gamba players while in Italy – Ernst Christian Hesse, for whom he most likely wrote the demanding gamba part in *Resurrezione* and the cantata *Tra le fiamme* (HWV 170), and Filippo Amadei, who played for Cardinal Ottoboni until 1711 and would later join Handel as an opera composer and player for the Royal Academy in London. You may recognise echoes of Bertarido's defeated first entrance in Act I of *Rodelinda*, during which he contemplates his own epitaph. Might Handel or one of his players have improvised something similarly *lamentoso* or funebral here in a hypothetical performance of *Amore uccellatore*?

The experience of preparing *Amore uccellatore* for this world premiere recording inspired me to find other examples of Handel cantatas that could be similarly (re-)joined in performance. In a secondary cantata collection in the Royal College of Music, I was struck by an unusual cue 'segue cantata 48th' and 'Volti' ['turn the page (quickly)'] at the end of the alto continuo cantata *Dolce pur d'amor*

*l'affanno* (HWV 109a), which is followed by *Figli del mesto cor* (HWV 112). While a pairing in performance of *Dolce pur* with *Figli del mesto cor* does not feel right, the last aria of *Dolce pur* is identical to that of *Stanco di piu soffrire* (HWV 167a), which does work rather well paired with *Figli del mesto cor*, both early Italian alto cantatas that lack autographs and share a dreaming and fainting first-person narrator who swerves between self-pity and attack. With the assistance of Guillermo Brachetta's masterful transitional improvisation, two beloved alto cantatas that are normally presented separately or miscellaneously in performance are here presented as a mini cycle.

*Handel Uncaged* is primarily an attempt to re-contextualise Handel's cantatas, taking them out of their small musical 'cages' for modern performance, inviting performers to be more flexible in their presentation and thus making his cantatas come alive in non-original settings. However, the title also works in a biographical sense. Handel's patrons were often generous and complimentary, but his cantatas were very much work-products, provided weekly in what Handel saw as a 'quota' for patrons like the Marquis Ruspoli in exchange for room and board. There is also credible documentary evidence that Handel may have been leaving certain romantic entanglements behind when he left Italy in the winter of 1709–1710. He appeared to have been involved with

Vittoria Tarquini, a Florentine soprano and mistress of Handel's patron Ferdinando di Medici, and had attracted in Rome the overly-effuse admiration of Cardinal Pamphilj, whom Handel later called a flattering 'old Fool'. For this reason, I've chosen to open *Handel Uncaged* with another of the earliest Italian cantatas, *Udite il mio consiglio*, whose anonymous text warns a young shepherd of the dangers of an attractive but ultimately 'false and cunning' fellow shepherdess. To my knowledge, this is the first recording to correctly present Handel's shortened version for the Marquis Ruspoli in or outside Rome in May 1707, in which he eliminates a long initial 'arioso' and proceeds directly to an 'Allegro' (3/8) that illustrates their dangerously playful amours. It may be that Handel cut the arioso 'Innocente rassembra' replacing it with a shorter secco recitative to accommodate the higher tessitura of Ruspoli's house soprano, Margherita Durastante, but I retained this cut here in a slightly transposed version for alto voice, as I find its concision also musically and dramatically welcome. I see in all of these early cantatas, especially of course in the avian narrator of *Amore uccellatore*, the figure of Handel himself, a composer who spent periods of his career trying to evade or at least manage those who would cage him, and who eventually enjoyed a long and fruitful 'coda' of financial and artistic freedom.

## Thanks

Heartfelt thanks to Handel scholars John Roberts, Andrew Jones, and Ellen Harris, whose scholarship on *Amore uccellatore* and Handel's cantatas in general inspired this recording and who have been absolutely essential to the project in providing advice, scores, and texts. I am also grateful for the support of a Newcastle University Strategic Research Fund grant, as well as the generous sponsorship of Lady Davies and the KT Wong Foundation. Without the patience, musicianship, and risk-taking of my fabulous players Jonathan, Andrew, and Guillermo, as well as Adam Binks of Resonus Classics/Inventa Records, *Handel Uncaged* would certainly still be caught in its conceptual cage. Finally, thank you my dearest Viv and Sophia for enduring the many times this past year when my mind was elsewhere in the woods with Handel, Cupid and his owl...

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## Texts and Translations

### Udite il mio consiglio, HWV 172 (Ruspoli version)

1. Recitative: Udite il mio consiglio  
Udite il mio consiglio,  
Inesperti d'amor pastori, udite;  
Se incontraste giammai qui dove suole  
Guidar l'errante greggia  
Dal colle al piano, o dalla selva al fonte,  
Picciola pastorella,  
Di membra agili e pronte,  
D'atti languidi e schivi,  
Che ha nero ciglio in bianco volto,  
E freggia della guancia  
Il pallor labbro vermiglio,  
Fuggite, ah! si fuggite,  
Quei suoi furtivi sguardi,  
E quelle sue semplicità mentite.  
Innocente rassembra, e pur niun'altra  
È al par di lei cruda fallace e scaltra.

2. Aria: Non le scherzate intorno  
Non le scherzate intorno,  
Ch'ìl cor v'accenderà.  
E in chiederle pietà  
Del concepito ardore,  
Dirà che nel suo core  
Stilla d'amor non ha.

3. Recitative: Al vederla sovente  
Al vederla sovente,  
Non curante e negletta,  
Abbassar gli occhi in sua maniera onesta,  
O pur vergognosetta,  
Piegar sul collo la leggiadra testa,  
E ognor pargoleggiar quando favella;  
Ognun diria che semplicetta quella:  
Semplice ben ch'ìl crede.  
Poiché qualor si vede  
Semplice più, più di far preda vaga,  
E [con] ogni suo vezzo apre un piaga.

*Listen to my counsel  
You shepherds, amateurs in amours, listen;  
If you ever come across her, here where she usually  
Guides the wandering flock  
From hill to plain, or forest to fount,  
Such a cute little shepherdess,  
With quick and agile limbs,  
But a languid and demure bearing,  
Who has black eyes in a white face,  
And, ornamenting her pale cheeks,  
Ruby-red lips.  
Flee, ah! yes, flee,  
Those furtive glances of hers,  
And her prevaricating simplicity.  
She appears innocent, and yet no one else  
Is as cruel, mendacious, and cunning.*

*Do not joke around with her,  
Because your heart will be set on fire.  
And when you ask for pity  
For your passion,  
She will say that in her heart  
She has not a drop of love.*

*Seeing her frequently,  
Nonchalant and oblivious,  
Lowering her eyes in her honest way,  
Or even blushing,  
Lowering her comely head to her neck,  
And always babbling when she speaks;  
Everyone would say that she is a simple girl:  
Simple indeed is the one who believes it.  
For whenever she seems  
At her simplest, she is most on the hunt for prey,  
And with every one of her charms she opens a wound.*

4. Aria: Non esce un guardo mai  
Non esce un guardo mai  
Da quegli arcieri rai,  
Che non saetti un cor.  
E' l cor che Vien colpito,  
Si sente già ferito  
Che non lo crede ancor.

*Never does a glance's arrow, released  
From those arched eyes,  
Fail to pierce a heart.  
And the heart that is hit,  
It soon feels wounded  
Even if it does not yet believe it.*

5. Recitative – Arioso: Volea pur dir  
Volea più dir, ma tacque  
Il misero Fileno, e quel che trasse  
Doloroso sospir fuori del petto  
Non fu già per amor, [no], fu per dispetto

*He wanted to say more, but  
Poor Fileno fell silent, and what drew  
A sorrowful sigh from his breast  
Was not for love, no, it was for spite.*

**Stanco di piu soffrire, HWV 167a**

6. Recitative: Stanco di più soffrire  
Stanco di più soffrire  
Mille barbare pene  
Intorno al core,  
Con misero tenore,  
Piangendo e sospirando,  
Fatto guanciaie a miei riposi un sasso,  
Giacqui fra l'erbe, affatigato e lasso.  
Chiusi al fin le pupille,  
E mi pareva, sognando,  
Dell' adorata bocca,  
Fortunato goder le vive rose,  
E mentre men ritrose,  
Invitavan con vezzo alle rapine,  
Placido non temea  
Di barbaro timor l'acute spine.

*Tired of suffering any longer  
The thousand barbarous pains  
Around my heart,  
With a miserable mien,  
Weeping and sighing,  
Making a stone a pillow for my slumbers,  
I lay down in the grass, tired and spent.  
Finally I closed my eyes,  
And it seemed to me, as I dreamed,  
To be fortunately enjoying the bright roses  
Of that adored mouth, which,  
Having now become less reserved,  
Seductively invited me to be plucked,  
While I peacefully ignored  
Barbarous fear's sharp thorns.*

7. Aria: Era in sogno almen contento  
Era in sogno almen contento,  
Se vegliando io non ho pace,  
E pareva ch'in quel momento,  
Si rendesse a poco a poco,  
Il mio foco più cocente e più vivace.

*In dreaming at least there was contentment,  
Even if in waking I have no peace,  
And it seemed that in that moment,  
My ardour became, little by little,  
More fiery and lively.*

8. Recitative: Quando mi parve allora  
Quando mi parve allora,  
Che vi girasse intorno,  
Vagabonda e leggiera,  
A goder quelle rose ape straniera,  
A l'improvviso arrivo,  
Più velenosa e ria,  
Mi destò gelosia.  
Indi proruppi ancora:  
"Ah! chi sa ch'altro amante  
Dolce desio non pungia,  
Di goder quei cinabri,  
E ch'ad unir non giunga  
A' labbri del mio ben, gli accessi labbri.  
Or pensa quanto io t'amo,  
Adorato mio bene,  
Ch'un sogno ancor mi da tormenti e pene."

*When it then seemed as if  
There circled around me,  
Wandering and light,  
A strange bee come to enjoy those roses,  
At its unexpected arrival,  
An even more venomous and stinging  
Jealousy awakened me.  
At which point I again burst out:  
"Ah! who knows if another lover  
Hasn't been stung by the sweet desire  
To enjoy those vermilion lips,  
And hasn't succeeded in joining his  
Ardent mouth to that of my beloved.  
Now think how much I love you,  
My adored beloved,  
That even a dream yet gives me torment and pain."*

9. Aria: Se più non t'amo  
Se più non t'amo,  
Non ti doler,  
Ch'amarti, o bella,  
Io più non so.  
Ma da te bramo  
Caro piacer,  
Se tu sei quella  
Che mi piagò.

*If I no longer love you,  
Do not mourn  
My beauty, for I no longer  
Even know how to love you.  
But from you I still yearn for  
Sweet pleasure,  
If you are that one  
Who hurt me.*

**Figli del mesto cor, HWV 112**

11. Recitative: Figli del mesto cor  
Figli del mesto cor, piante e sospiri,  
Voi, nell'uscir dal seno,  
Turbate il bel sereno  
Del ciel d'amore.  
E su le ree pupille  
Della crudel mia Fille,  
Schierate a stuolo a stuolo  
I nemici guerrier de' miei respiri,  
E l'ingrata mi vede e dice poi:  
Deh! vogliono di piu gli oltraggi tuoi.

*Sons of a sad heart, cries and sighs,  
In escaping the breast  
You disturb the beautiful serenity  
Of heavenly love.  
And on the guilty eyes  
Of my cruel Phyllis  
You line up, rank after rank,  
My heaving breath's enemy warriors.  
Then the ungrateful one sees me and says:  
'Ah! You need to insulted even more.'*

12. Aria: Son pur le lacrime  
Son pur le lacrime  
Il cibo misero  
Ch'io prendo ognor.  
Sempre tra gemiti  
Non spiro altr' aere  
Che del dolor.

*Tears are yet  
The miserable food  
That I continually consume.  
Always groaning,  
I breathe no other air  
Than that of sorrow.*

13. Recitative: Così mia dura sorte  
Così mia dura sorte,  
Senza sperar pietà,  
Mi guida a morte.

*Thus my hard fate,  
Without a hope of pity,  
Guides me to death.*

14. Aria: Cruda legge d'un alma costante  
Cruda legge d'un alma costante,  
Che non puote non esser amante  
D'un bel volto, ma volto infedel.  
Ma più cruda la tempra d'un core,  
Che sprezzando i comandi d'amore  
Vuol il vanto sol d'esser crudel.

*Cruel law for a faithful soul,  
Who cannot but be the lover of such  
A beautiful, even if faithless, face.  
But crueler still is the tempered heart  
That, scorning the commands of love,  
Wants only the boast of being cruel.*

15. Recitative: Volea seguir quand'ècco  
Volea seguir, quand'ècco,  
Crescendo col dolor del pianto l'acque,  
Si svenne affranto, e nel svenir si tacque.

*He wished to continue, when suddenly,  
Waves of tears rising with his pain,  
He fainted, heartbroken, and in fainting was silent.*

**Amore uccellatore, HWV 176/175**  
[Part I] 16. Recitative: Venne voglia ad amore  
Venne voglia ad Amore  
di far l'uccellatore.  
Di capelli castagni, biondi, e neri  
tessè di reti un paio.  
Di poi, sul verde colle di speranze,  
aggiustò il paretaio.  
Vi fece il bosco e la sua capanetta  
di fresca mortelletta.  
Tagliò d'intorno tutti i posatoi;  
provèdè le contrine, i tiratoi,  
e tutti gl'altri arnesi;  
ne stentò per trovar i contrappesi.

*The desire came to Love (i.e. Cupid)  
to play the bird-catcher.  
Out of chestnut-brown,  
blond, and black hair he wove a pair of nets.  
Then, on the green hill of hopes,  
he set the place for his nets.  
There he made the wood and his little hut  
out of fresh myrtle.  
Round about he cut all the perches.  
He provided the ropes, the strings,  
and all the other implements;  
nor did he have difficulty in finding the counterweights.*

17. Aria: Pose Clori ed Amarilli  
Pose Clori ed Amarilli,  
Eurilla, Iole, e Filli  
nelle gabbie per uccelli.  
Occhi guance, labbra e petti,  
a un fuscel legati e stretti,  
gli servivan di zimbelli.

*He put Clori and Amarilli,  
Eurilla, Iole, and Filli  
in the birdcages.  
Eyes, cheeks, lips, and breasts,  
tied tightly to a twig,  
served him as decoys.*

18. Recitative: Amor gli maneggiava  
Amor gli maneggiava così bene  
che, gli uccelli per forza  
calando nelle sue reti nascose,  
retate ne faceva maravigliose.  
Un giorno anch'io entrai,  
ma, per mia bona sorte,  
per una maglia rotta scapolai.

*Love managed them so well  
that, the birds being unable to avoid  
swooping into his hidden nets,  
he made marvellous catches from them.  
One day I too entered,  
but, through my good fortune,  
I escaped through a torn mesh.*

19. Aria: Or ch'io sono accivettato  
Or ch'io sono accivettato,  
ei zimbella, io me la rido.  
Chiama Iole, chiama Filli,  
Canta Clori ed Amarilli,  
io sto sodo al macchione e non mi fido.

*Now that I have been lured,  
he entices, and I laugh at it.  
Iole calls, Filli calls,  
Clori and Amarilli sing;  
I stand firm and do not trust them.*

20. Recitative: Talora, con speranza  
Talora, con speranza di scappare,  
io vorrei rlentrare;  
ma poi, meglio pensando,  
e me stesso sgridando,  
io dico che per me saria finita  
se trovassi la maglia ricucita.

*Sometimes, with the hope of escaping,  
I should like to re-enter;  
but then, thinking better of it,  
and scolding myself,  
I say that it would be the end for me  
if I found the mesh repaired.*

[Part II] 23. Recitative: Vedendo amor  
Vedendo Amor, che per me tessè in vano  
Aveva le sue reti,  
e che, fuggito a caso di sua mano,  
passava i glorni miei  
contenti e lieti,  
canto dretto mi strette  
che suo schiavo mi rese,  
e quando nol pensavo al fin mi prese.

*Love, seeing that he had woven  
his nets in vain for me,  
and that, having fled by chance from his grasp,  
I was spending my days  
contented and happy,  
he grasped me so quickly and tightly  
that he made me his slave,  
and, when I was least expecting it, captured me at last.*

24. Aria: In un folto bosco ombroso  
In un folto bosco ombroso  
io predea dolce riposo  
una notte fredda e scura.  
A un tempo così strano  
io credea Amor lontano,  
ma la mia libertà non fu sicura

*In a thick, shady wood  
I was taking a sweet rest  
one cold and dark night.  
At such a strange time  
I believed Love to be far away,  
but my freedom was not secure.*

25. Recitative: In quel bosco  
In quel bosco sen venne, cheto cheto,  
e, acciò nol conoscessi,  
mutò l'arco in balestra,  
in sporta la faretra,  
ove teneva invece di saette,  
più picciole pallette  
di terra assai tenace;  
e d'Imeneo la face  
accese in un frugnolo.  
Egli non era solo  
Eurilla aveva seco  
che lui guidava in apparenza cieco.

*Into that wood he came, quiet as a mouse,  
and, so that I should not recognise him,  
he changed his bow into a catapult,  
and his quiver into a basket,  
where he kept, instead of arrows,  
many small pellets  
of very sticky earth;  
and the torch of Hymen  
he lit in a lantern.  
He was not alone:  
he had Eurilla with him,  
who guided him as if he were blind.*

26. Aria: Camminando lei pian piano  
Camminando lei piano piano,  
con frugnolo acceso in mano,  
finalmente mi scuopri.  
Disse allor: il semplicetto,  
su quel picciolo rametto  
egli dorme; vello li.

*Treading very softly,  
with the lit lantern in her hand,  
finally she discovered me.  
Then she said: the simpleton,  
on that little branch  
he is sleeping; see him there.*

27. Recitative: Caricò, scaricò  
Caricò, scaricò subito Amore,  
e dove appunto il colpo  
avea diretto mi colpì sotto il petto.  
In terra io caddi allora,  
più per timor smarrito  
che per esser ferito.  
Cercai di liberarmi,  
e da loro salvarmi;  
ma si presto ebbi addosso,  
e lui e lei, che fuggir non potei.

*Suddenly Love loaded and fired,  
and just where he had aimed his shot  
he hit me, under my breast.  
Then I fell to the ground,  
more confused by fear  
than at having been wounded.  
I sought to free myself,  
and to save myself from them;  
but so quickly did I have them on top of me,  
both he and she, that I could not flee.*

28. Aria: Rise Eurilla  
Rise Eurilla, rise amore,  
che di già mio vincitore  
mi veniva in servitù.

*Eurilla laughed, Love laughed,  
that already my conqueror  
held me in servitude.*

Ed io, misero, non spero,  
or ch'io son lor prigioniero,  
di goder pace mai più.

*And I, miserable, do not hope,  
now that I am their prisoner,  
to enjoy peace ever again.*

29. Recitative: Fra tanto  
Fra tanto sono in gabbia  
dove la notte e il giorno  
io canto per amor, ma più per rabbia.

*Meanwhile I am in a cage  
where, night and day,  
I sing for love, but more for rage.*

[Part III] 31. Recitative: Non fu gran tempo lieto  
Non fu gran tempo lieto  
della sua preda Amore  
Della servitu mia  
gran tempo io non mi dolsi,  
poiché da lacci suoi  
presto mi sciolsi.

*Love did not have a long time to be  
happy with his prey.  
I did not grieve for a long time  
about my servitude,  
since I quickly unfastened  
myself from his snares.*

32. Aria: Quando meno lo pensai  
Quando meno lo pensai  
ritrovai, ritrovai  
la perduta libertà,  
perché Eurilla che mi prese  
non volendo condiscese  
ad aver' di me pietà.

*When I least expected it  
I found again, found again  
my lost liberty,  
because Eurilla who caught me  
unwillingly deigned  
to have pity on me.*

33. Recitative: Ella aprendo la gabbia  
Ella aprendo la gabbia  
pigliandomi ben spesso  
si diletta di tenermi in mano.  
Un giorno, fatto ardito,  
li morsi sodo un dito.  
Ella senza badare  
il pugno aperse e mi lasciò scappare.  
Io me n'andai volando  
in una folta selva assai lontana  
consacrata a Diana.

*She, opening the cage,  
picking me up very often,  
delighted in holding me in her hand.  
One day, emboldened,  
I bit her finger hard.  
She incautiously  
opened her fist and let me escape.  
I flew off  
into a thick wood very far away,  
consecrated to Diana.*



34. Aria: Quivi amor non può venire  
Quivi Amor non può venire;  
io sicur' potrò dormire  
e far ciò che più vorrò.  
Cento guardie a passi stanno,  
che, s'entrar vorrà il tiranno,  
gli diranno non si può.

35. Recitative: Voglio che m'entri in tasca  
Voglio che m'entri in tasca adesso Amore.  
Faccia l'uccellatore;  
vada a frugnolo quanto più gli pare:  
non m'ha da infinocchiare.  
Infin' che camperò  
di questo bosco mai non uscirò.

[Part IV] 36. Recitative: Amor che per suo servo mi voleva  
Amor che per suo servo mi voleva,  
e molto ben sapeva  
dov'io m'era fuggito,  
presuntuoso e arditto,  
chiese licenza a Diana  
per una settimana  
d'andare a caccia nella sua bandita  
con la civetta, sua tanto squisita.  
Ella senza avvertenza  
gli dette la licenza.

37. Aria: Ad Eurilla sen volò  
Ad Eurilla sen volò  
tutto lieto il Dio d' Amore,  
e quel Mago Incantatore  
in civetta la mutò.

38. Recitative: Del pianto e de' sospiri  
Del pianto e de' sospiri degl' amanti  
la pania egli compose  
e con sua man la pose  
sopra molte verghette  
di sottili e leggiere mortellette.

*There Love cannot come;  
I shall be able to sleep secure,  
and to do that which I would rather do.  
A hundred guards stand at the entrance,  
so that, if the tyrant should wish to enter,  
they will tell him he cannot.*

*I am willing now for Love to importune me.  
Let him play the bird-catcher;  
let him go around with the lantern as much as he likes:  
he has nothing to deceive me with.  
As long as I live  
I shall never leave this wood.*

*Love who wanted me for his servant,  
and knew very well  
where I had fled,  
presumptuous and bold,  
sought permission from Diana  
for one week  
to go hunting in her preserve  
with the little owl, his so exquisite one.  
She incautiously  
gave him permission.*

*The God of Love flew off,  
quite happy, to Eurilla,  
and that enchanter magician  
turned her into a little owl.*

*From the weeping and sighing of the lovers  
he made up the birdlime,  
and with his hand put it  
on many little branches  
of slender and light little myrtles*

Queste nella sua benda,  
che per veder dagl'occhi si levò,  
insieme accomodò.  
Con tutti questi arnesi  
nella selva di Diana a caccia venne,  
e tosto che rinvenne  
dov'io senza timor cantava lieto,  
aggiustò cheto cheto  
su certi rami pria da lui intaccati  
quel scurisci impanati;  
e posta la civetta sul mazzuolo  
s'appiattò quatto quatto in un macchiolo.

39. Aria: Trupz ci ci, Amor faceva  
Trupz ci ci, Amor faceva;  
con la testa allor di si  
la civetta rispondeva.

40. Recitative: Io come degl'uccelli e naturale  
Io come degl'uccelli naturale  
tosto battendo l'ale  
dalla civetta andai,  
e dov'era la pania mi posai.  
Ma fu mia buona sorte  
che stato a ber poc' anzi  
l'acque di Pindo in Cima al sacro Monte,  
tuffai nel chiaro Fonte  
d'Elicon le piante,  
ond' il mio piè bagnato  
non rimase impaniato.  
M'eran corsi alla vita  
Amore e la Civetta, sua squisita,  
ma non furono a tempo ad acciapparmi  
ch'io già m'era salvato.  
Ma per la fretta essendomi imbrogliato  
dove la pania era più spessa e soda,  
io vi lasciai la coda.

*He placed these together in his blindfold,  
which he removed from his eyes  
in order to see better.  
With all these implements  
he came into Diana's wood for the hunt,  
and as soon as he discovered  
where I, fearless and happy, was singing,  
quiet as a mouse he fixed  
on certain branches earlier marked by him  
those bird-limed sticks;  
and, having placed the little owl on the mallet,  
he hid himself by crouching in a bush.*

*Trupz ci ci (imitation of bird song), Love sang;  
then with a nod of the head  
the little owl replied.*

*I, as is natural for birds,  
soon flapping my wings  
flew from the little owl,  
and landed where the birdlime was.  
But it was my good fortune  
that, having been shortly before to drink  
the waters of Pindus at the summit of the sacred mountain,  
I dipped the soles of my feet into the clear  
fountain of Helicon,  
where my bathed foot  
did not stay limed.  
Love and the little owl, his exquisite one,  
had chased after me,  
but they were not in time to catch me,  
for I had already saved myself.  
But, in my haste, getting myself caught  
where the birdlime was more thick and solid,  
I left my tail there.*

[Part V] 42. Recitative: Voi vi potete credere

Voi vi potessi credere  
se Amore fosse in collera,  
vedendosi burlato,  
vedendosi uccellato.  
Nuovi modi studiava,  
nuove arti disegnava,  
per farmi prigionero.  
Ma da questo pensiero  
Eurilla lo distolse  
che i detti a lui rivolse  
e gli disse così:  
"Delle reti fuggi,  
di gabbia ci scappò,  
ne pure s'impaniò.  
Par che destino sia  
che in libertade stia.  
Quest' uccello lasciamo;  
ad un altro attendiamo."

43. Aria: Non è più buono

Non è più buono;  
non è più bello;  
non ha più coda.  
In pace goda.  
Andiamo a caccia;  
andiamo in traccia  
d'un altro uccello.

Italian texts:

Udite il mio consiglio, Stanco di più soffrire &  
Figli del mesto cor: Anonymous

Amore uccellatore: ?Francesco Bracciolini (1566–1645)

*You can well imagine  
how furious Love was,  
seeing himself made fun of,  
seeing himself mocked.  
He studied new methods,  
he devised new tricks,  
to make me a prisoner.  
But from that thought  
Eurilla dissuaded him,  
for she addressed her words to him,  
and spoke to him thus:  
He fled from the nets,  
he escaped from the cage,  
he did not even get limed.  
It seems that his destiny must be  
to remain at liberty.  
Let us leave this bird;  
let us look for another one.*

*This one is no longer good;  
this one is no longer beautiful;  
it no longer has a tail.  
May it be happy in peace.  
Let's go hunting;  
let's go on the trail  
of another bird.*

Translations:

*Udite il mio consiglio, Stanco di più soffrire &  
Figli del mesto cor: Lawrence Zazzo*

*Amore uccellatore: Andrew Jones (with kind permission  
by Andrew Jones and Bärenreiter-Verlag (Kassel,  
Basel, London, New York, Praha)*

## Lawrence Zazzo (countertenor)

A native of Philadelphia, American countertenor Lawrence studied English and Music at Yale University and King's College, Cambridge, before making his operatic debut as Oberon in *A Midsummer Night's Dream* to great acclaim whilst studying voice at the Royal College of Music, London. As an opera singer, Lawrence continues to perform in major opera houses throughout the world, including the Wiener Staatsoper, the Metropolitan Opera, Opera de Paris, Royal Opera Covent Garden, Opernhaus Zurich, Oper Frankfurt, Staatsoper Berlin, Bayerische Staatsoper Munich, Teatro Real Madrid, La Monnaie Brussels, Lyon, Aix-en-Provence, Hamburg, the Canadian Opera Company and Glyndebourne.

He has worked with leading conductors in both early and contemporary music, including René Jacobs, Ottavio Dantone, William Christie, Nikolaus Harnoncourt, Ivor Bolton, Emmanuelle Haim, Rinaldo Alessandrini, Alessandro de Marchi, Leonardo García Alarcón, Christian Curnyn, David Bates, Paul Goodwin, Martyn Brabbins, James Conlon, and Simone Young. Regularly appearing in concert and recital at the Wigmore Hall, Musikverein, Concertgebouw, the Leipzig Bach Festival, Theatre des Champs-Élysées, the Edinburgh Festival, the Innsbruck Festwochen der Alte Musik and Festival d'Opera Baroque in Beaune, he has premiered new works by Jonathan

Dove (*Hojoki*), Thomas Adès (*The Tempest*), Rolf Riehm (*Sirenen, Die Tode des Orpheus*), and Iain Bell (*These motley fools*). A keen Handelian, his extensive discography includes the Handel operas *Giulio Cesare, Rodelinda, Rinaldo, Serse, Partenope, Riccardo Primo, Lotario*, and *Fernando Ré di Castiglia*, as well as the oratorios *Saul, Deborah*, and *Messiah*, in addition to Scarlatti's *Griselda*, Pergolesi's *Stabat Mater*, and Mozart's *Apollo et Hyacinthus* and *Mitridate*. His prior solo recordings include *Byrdland* (Dowland, Byrd, and Purcell with the Paragon Saxophone Quartet), *Lunarcy* (lute songs with Shizuko Noiri) and *A Royal Trio* (opera arias by Handel, Bononcini, and Ariosti with David Bates and La nuova musica). Most recently, he collaborated with Wolfgang Katschner and Vivica Genaux in exploring gender ambiguity and disguise on *Baroque Gender Stories*, as well as a world premiere recording of Jonathan Dove's *Hojoki* with the BBC Philharmonic.

With a PhD in Music from Queen's University Belfast, Lawrence also regularly gives masterclasses, lectures and vocal workshops throughout the world, and is a Lecturer in Music at Newcastle University.

[www.lawrencezazzo.com](http://www.lawrencezazzo.com)

### Jonathan Manson (cello & viola da gamba)

Cellist and viol player Jonathan Manson was born in Edinburgh and received his formative training in the Scottish Borders, later going on to study at the Eastman School of Music in New York.

A growing fascination for early music led him to Holland, where he studied viola da gamba with Wieland Kuijken. Jonathan is co-principal cello of the Orchestra of the Age of Enlightenment and often appears in this role with other leading early music groups. He is a founding member of the viol consort Phantasm and the cellist of the London Haydn Quartet, both of which tour worldwide. A long-standing partnership with the harpsichordist Trevor Pinnock has led to critically acclaimed recordings of the Bach sonatas for viola da gamba and harpsichord, amongst many others.

Jonathan is a professor for baroque cello and viola da gamba at London's Royal Academy of Music.

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### Andrew Maginley (theorbo & guitar)

Andrew Maginley a native New Yorker, after gaining a Bachelor's Degree in Fine Arts, Andrew completed his MA in historical performance at Mannes College of Music

in New York. As a Fulbright Scholar Andrew had further studies at the Hochschule für Künste in Bremen Germany,

Andrew has performed with Sempreoper Dresden, Oper Frankfurt, Edinburgh Festival 2013, Opera North, BBC Proms Royal Albert Hall with Glyndebourne Opera, Oper Stuttgart 1998–2006, Oper Klagenfurt, Oper Graz, New York City Opera, Los Angeles Opera, and Liceo Opera Barcelona. The Freiburger Barock Orchestra, The English Concert, and Orchestra of the Age of Enlightenment, The Ulster Orchestra featuring Andreas Scholl and with soprano Danielle de Niese live on television for the BBC Breakfast show.

His second solo recording, *Andrew Maginley: The Baroque Lute* featuring J.S. Bach, S.L. Weiss & Adam Falckenhagen was released on Avie Records. Festival appearances have included Salzburger Festspiele, International Handel-Festival Göttingen, Berlin Tage für Alte Musik, Aspen Festival, Telemann Festspiele Magdeburg, and the Händel Festspiele Halle.

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### Guillermo Brachetta (harpsichord)

Guillermo was born and grew up in Argentina and settled in The Netherlands in 1995 later graduating from the Conservatory of Amsterdam. He has collaborated as a

soloist and basso continuo player with many renowned orchestras including the Residentie Orkest, Nederlands Kamerorkest and The New Dutch Academy. It is, however, in making chamber music that Guillermo's unique improvisational skills and his 'supple gravitas' on the harpsichord can be properly enjoyed.

His debut solo recording, *Ciaconna*, was released on Resonus Classics with enthusiastic reviews (*BBC Music Magazine* 'Instrumental Choice', May 2014) followed by *Divine Noise*, a recording of his own arrangement for two harpsichords of the opera *Platée* by Jean-Philippe Rameau, together with Dutch harpsichordist and former teacher Menno van Delft.

Further solo recordings include, *Concerto*, and the fourth book of François Couperin's Pièces de Clavecin

A co-founder of successful Ensemble Fantasticus, he recorded five albums with this critically acclaimed Baroque ensemble. Guillermo is very active as a researcher and music editor, working in close cooperation with Cambridge University Press and other international institutions, having prepared first editions of numerous works from the seventeenth and eighteenth centuries.

[www.brachetta.com](http://www.brachetta.com)

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