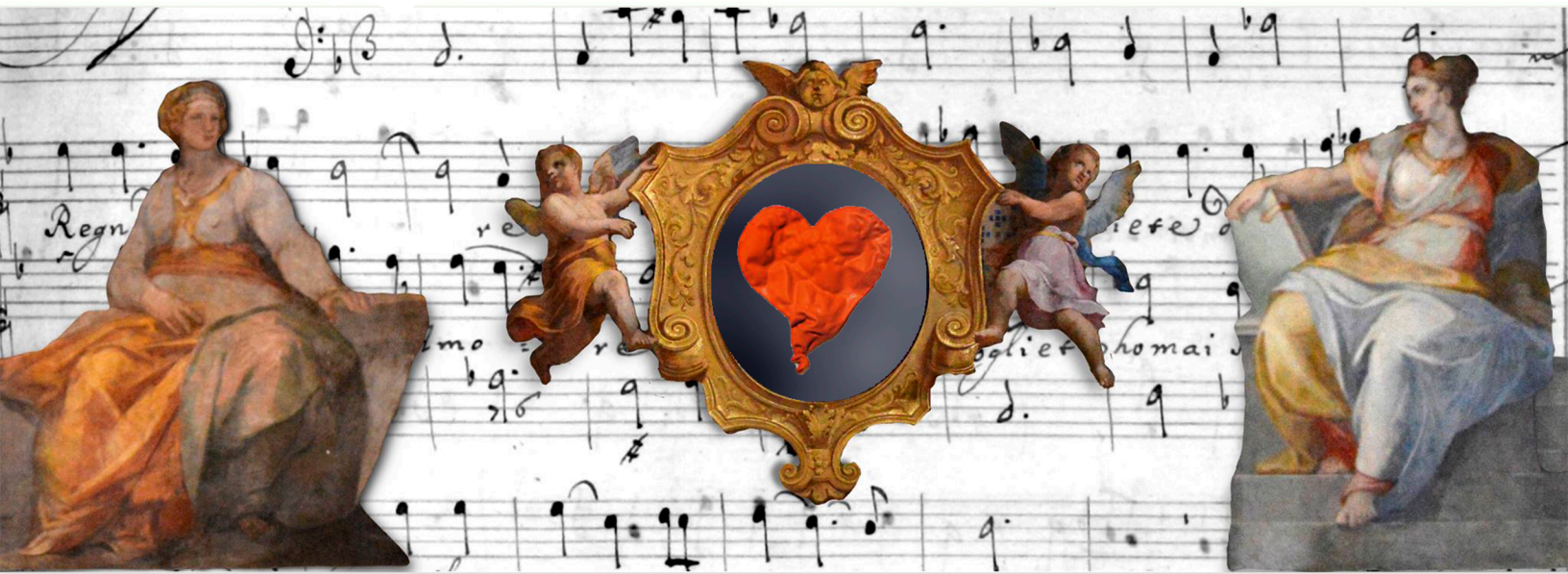


# Pen e Tormenti

Love's suffering and sacrifice through the music of Giacomo Carissimi

Saturday, March 4th, 7pm

Hop Garage, Hopkins Center for the Arts



An interdisciplinary performance of music, Italian poetry, archival work, and digital projections  
Featuring vocal duet manuscripts from the Cherubini Conservatory library (Florence, Italy)

Alyssa Gonzalez, Caitlin McGrail  
Marielle Brady, Sophie Wohltjen  
MinJee Kim, Rebekah Schweitzer, soprano duets

Chamber chorus of student voices  
Camilla Tassi, producer and harpsichord

A multimedia immersion into the words, visuals, and sounds of Carissimi's time

Project made possible thanks to support by the Nanovic Center for European Studies (University of Notre Dame)  
and Hopkins Center for the Arts (Dartmouth College)

**Pen e Tormenti**  
**Love's suffering and sacrifice through the music of Giacomo Carissimi**  
March 4<sup>th</sup>, 2017  
Hop Garage, Hopkins Center for the Arts, Dartmouth College

Poem: *Belta` crudele* (Giovan Battista Marino 1569-1625)

From the manuscripts of the Conservatory L. Cherubini library:

Non bisogna scherzare Giacomo Carissimi (1605-1674)

Alyssa Gonzalez, soprano & Caitlin McGrail, mezzo-soprano

Poem: *Rime, Sonetto XXII* (Isabella Andreini 1562-1604)

E pur vuole il Cielo e Amore

Marielle Brady, soprano & Sophie Wohltjen, soprano

Jenny Seong, visual animation

Poem: *Rime d'amore CXLV* (Torquato Tasso 1544-1595)

Poem: *Non c'e` più fede* (Barbara Strozzi 1619-1677)

Amanti che vivete

Minjee Kim, soprano & Rebekah Schweitzer, soprano

Camilla Tassi, harpsichord

Testimony: From Florentine archives to stage performance

Poem: *I Mistici Enigmi* (Pier Matteo Petrucci 1636-1701)

From *Jepthe* (~1648):

Giacomo Carissimi (1605-1674)

Plorate, filii Israel

Featuring images of first performance venue: Oratory S.S. Crocifisso, Rome, Italy.

**Jepthe: Plorate, filii Israel (Chorus)**

Soprano I & II: Marielle Brady, Minjee Kim, Alyssa Gonzalez  
Alto: Margaret Cross, Susana Kwon, Sophie Wohltjen  
Tenor I & II: John Kotz, Aaron Samuels, Gus Xia  
Bass: Benjamin Nesselrodt, Jimmy Ragan

Conductor: Camilla Tassi

**Giacomo Carissimi (1605-1674):**

Carissimi is considered “the most important composer in mid-17th-century Rome (The New Grove Dictionary of Music and Musicians, 2001) for his innovative contribution to both sacred and secular music and for his fundamental influence on musicians such as Handel and Scarlatti that either studied under him or have been inspired by his works. Studies are still under way to fully organize the corpus of his production as well as his biographical notes. Grown up in a village on the hills around Rome under the Colonna family, and well rooted in his environment, Carissimi did not want to leave Rome where he served as chapel master, was ordained priest, composed under the commission of noble families, and instructed young musicians from all over Europe. He refused a position at St. Mark Basilica in Venice previously held by Monteverdi, and offers from the Habsburg Court of Brussels, while his fame reached the European Courts, from Sweden to France.

His large production includes ‘over 207 sacred oratorios and motets in Latin, eight masses, 227 secular and sacred cantatas in Italian’ (1), among other minor compositions. However attribution may be uncertain in some instances, since his works were dispersed when the Jesuit order dissolved in the XVIII century. Cross-reference with manuscript copies circulating in Europe provides direction in order to determine each instance of attribution. Regardless of the quantity of his production, his musical genius is undisputed. He developed the cantata with new expressive solutions, such as dissonance and repetition, but his major innovation lies with the creation a sacred oratorio in Latin as a new independent genre. By composing, introducing new elements such as the narration, perfecting and performing at the Oratory of SS. Crocifisso, Carissimi transforms each biblical episode into a powerful human dramatic expression.

(1) U. Onorati, Giacomo Carissimi e l’Oratorio musicale romano, in *Strenna dei Romanisti*, Ed. Roma Amor, 2006

**The Project:**

This evening’s presentation wishes to offer an expansive approach to the world of Italian baroque composer Giacomo Carissimi. To relive his musical inventions in the context of his historical time, we will attempt a juxtaposition of media: sound, words, and visual effects. A journey into his music, but also within the poetry that would inspire him, as well as arts and architecture that he was surrounded by. Exploring the theme of love’s suffering and sacrifice, our brief program includes three secular duets transcribed from original Florentine manuscripts, and a choral excerpt from Carissimi’s masterpiece, the sacred oratorio *Jepthe*. This student-led performance aims at fostering interdisciplinary collaboration through music,

Italian language, and digital arts. Performing on stage for this program are both students and locals involved in the most varied disciplines from engineering to music and to biology!

The poems selected express the sentiment of love in its full range: from unreasonable passion and cruel denial to mystical devotion. They are authored either by contemporaries of Carissimi or by poets that would have been regarded as literary models in his times. Students will be reciting English translations of these short poems while the relevant Italian text are displayed in the background.

For projected visuals, manuscripts scans as well as artwork from Carissimi's time (including works by Titian) will be projected. The second duet '*E pur vuole*', features a special contribution by Jenny Seong in the Digital Arts Master's program here at Dartmouth, a creative animation inspired by the musical piece and its theme. I reached out to such talented students as I believe that novel interaction with early music material enhances the audience's overall perception, creates a deeper connection with the composer's sentiment, and ultimately leads to experience artistic contents under a multi-faceted perspective.

Early music as a genre is not a common encounter on Dartmouth's campus. Our Carissimi project lends itself as an ideal opportunity for students to sing, be accompanied by a harpsichord continuo, and become familiar with this repertoire, while offering the audience with a brief sample of Giacomo Carissimi's world and musical achievements.

**Manuscripts & Realizations:** In the summer of 2014 I was awarded a research grant by the Nanovic Center for European Studies at the University of Notre Dame to travel to Florence, Italy, and examine a set of non-digitized manuscripts of Carissimi's duets for soprano. Thanks to the abundance of early original manuscripts treasured in the archives of the Luigi Cherubini Conservatory, to perseverance in cross-checking various catalogues, and to the expert guidance of head librarian, Dr. Federica Riva, I was able to locate, examine and digitize four vocal duets by Carissimi as well as two sacred choral works by Francesco Barbieri. For the second Carissimi duet presented today, the search lead to discover two versions with different handwriting and slight variations. Once I digitized these manuscripts, I then started a transcription process to translate their content into modern musical scores that performers could read and interpret. However, completion of this process was put on hold when my original plan to sing them at a public college recital changed with the choice of a different repertoire. It was not until recently that I revived the idea of a short program on Carissimi and its duets. This past winter I returned to transcribing the works, realizing continuo accompaniments for them – as music from this period does not typically notate but displays a full continuo (harpsichord) part – and decided to involve more students to sing and experience these works that in some instances are original and have not been recorded yet.

**Project made possible thanks to:**

Nanovic Center for European Studies, University of Notre Dame  
Hopkins Center for the Arts, Dartmouth College

**Special thanks:**

Gregory Hayes, Senior Lecturer, Piano and Harpsichord, Dartmouth College  
 Dan Kotlowitz, Leon E. Williams Professor of Theater: Lighting Design, Dartmouth College  
 Michael Ganio, Assistant Professor of Theater: Scenic Design, Dartmouth College  
 Erma Mellinger, Senior Lecturer, Voice, Dartmouth College  
 Louis Burkot, Senior Lecturer, Voice, Dartmouth College  
 Mary Frandsen, Faculty, Associate Professor of Musicology, University of Notre Dame  
 Department of French and Italian, Dartmouth College  
 Department of Digital Musics, Dartmouth College  
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 Jenny Seong, photography  
 Gerardo Pisacane, Live-in Advisor, Italian Department, video recording

Translations by Camilla Tassi

**MUSIC**

**Giacomo Carissimi (1605-1674)**

**Non bisogna scherzare**

Non bisogna scherzare con donna troppo bella  
 che troppo fa penare et e` rubella  
 ov'e` maggior beltade sempr'e` minor pietade  
 cosi` nel ciel le stelle hann'influssi di morte  
 e pur son belle

**Better not flirt**

*Better not flirt with a too beautiful woman,  
 Who makes you suffer much and is rebellious,  
 Where is more beauty always goes less mercy,  
 Thus the stars in heaven have deathly effects,  
 And yet they are beautiful*

**E pur vuole il Cielo e Amore**

E pur vuole il Cielo e Amore  
 Ch'io ritorni a lamentarmi  
 Ch'io mi doglia di quell'armi  
 Che ferito hanno il mio Core  
 Che ferito hanno il Cor mio  
 Piangerò  
 Griderò  
 Pietà  
 Mercè.

**Albeit the Heavens and Love wish**

*Albeit the Heavens and Love wish  
 That I return to bewail  
 That I cry my sorrow for those arms  
 That have wounded my Heart  
 That have wounded my Heart  
 I will weep  
 I will cry  
 Pity  
 Mercy*

Ma che pro s'alla mia fe'  
Gioia mai sperar non lice  
Invan grida pietade un infelice.

Ch'il mio Amor che la mia fede  
Trove mai stelle men fere  
Son chimere  
A penar il Ciel mi diede.  
No no mio core  
Nel tuo dolore  
Non sperar dolcezza alcuna  
Vero Amor vera fe' non ha' fortuna.

E pur vuole Amor e il fato  
Che nel duol pianga e sospiri  
Che d'Amor soffra i martiri  
Lacrimando un cor piagato  
Penerò  
Soffrirò  
Sempre così.

Ma che per me da Ciel spari  
La pietà che l'anima spera  
Misero chi mercè chiede ad una fiera.

Che del Ciel l'amare tempre cangi  
Amor fatto men fero  
Non è vero \*  
Io son nato a pianger sempre  
No, no cor mio  
Nel tuo desio  
Non sperare altro che morte  
Cerca indarno pietà chi non ha sorte.

In sì duro martire  
Che più sperare avanza  
Privo d'ogni speranza  
Non pavento il morire  
M'ancida il fato  
Poco perde morendo un disperato.

**\* 2<sup>nd</sup> manuscript - variation**

(Che del Ciel l'amare sempre cangi  
Fato men fero  
Non è vero)

*To what avail though if my devotion  
Is not allowed to ever hope for joy?  
In vain cries for mercy a woeful man.*

*That my Love, that my devotion  
May find less cruel fates:  
These are fantasies.  
Heavens gave me sorrows.  
No, no, o my heart,  
In your pain  
Do not hope for any tenderness  
True Love, true devotion have no fortune*

*Yet Love and fate wish  
That in sorrow I cry and sigh  
That I suffer the torments of Love  
Weeping with a sore heart  
I will be in pain  
I will suffer  
And so I will always*

*But for me from Heaven disappeared  
Pity that the soul hopes for,  
Woeful is a man asking a beast for mercy*

*That a celestial devotion may change temper  
And render Love less cruel  
Is not true  
I was born to always cry  
No, no, o my heart,  
In your desire  
Wish nothing but death,  
Who has no fortune looks for mercy in vain.*

*In such a harsh torment  
Nothing to hope is left  
Deprived of any hope  
I am not afraid to die  
May this fate kill me  
A desperate man has little to lose in dying*

*That a celestial devotion always change  
A less cruel Fate  
Is not true*

**Amanti che vivete**

Amanti che vivete  
entro il Regno d'Amore.  
Sciogliete o mai sciogliete  
dai lacci il vostro Core.

Che miseri Amanti le gioie e i contenti  
son pen e tormenti  
i risi son pianti son pen e tormenti  
Chi accesa sua face nel sole d'un volto  
non spera mai pace nel duolo rivolto

**Lovers who dwell**

*Lovers who dwell  
Within the Kingdom of Love  
Do not free, never free  
Your Heart from love-knots.*

*For wretched Lovers joys and happiness  
Are pains and torments,  
Laughs are cries, they are pains and torments  
One who feeds his passion at the light of a face  
Can never hope for peace as he aims to sorrow*

Translation by Benjamin Stone

**Plorate, filii Israel**

Plorate filii Israel,  
Plorate omnes virgines,  
et filiam Jephthe unigenitam  
in carmine doloris lamentamini.

**Weep, children of Israel**

*Weep, children of Israel,  
Weep, all virgins,  
and lament the only-begotten daughter of Jephthah  
in a song of sorrow.*

**POEMS**

**Giovan Battista Marino (1569-1625)**

***Beltà crudele***

E labbra ha di rubino  
ed occhi ha di zaffiro  
la bella e cruda donna ond'io sospiro.  
Ha d'alabastro fino  
la man che volge del tuo carro il freno,  
di marmo il seno e di diamante il core.  
Qual meraviglia, Amore,  
s'a' tuoi strali, a' miei pianti ella è sì dura?  
Tutta di pietre la formò natura.

***Cruel Beauty***

And ruby lips  
And sapphire eyes has  
The beautiful and cruel woman for which I sigh.  
Of fine alabaster is  
Her hand that holds your chariot's reins,  
Her breast of marble and her heart of diamond.  
Why do you marvel, o Love,  
If she is so impervious to your arrow and to my cry?  
Mother nature made her all of stones.

**Isabella Andreini (1562-1604)**

**Rime (1601), Sonetto XXII**

Stolto mio cor à che vaneggi? e quale  
Ti figuri piacer? qual gioia credi  
Fruir amando? ah! misero non vedi  
Ne l'altrui doglie il tuo presente male?

**Rhymes (1601), Sonnet XXII**

O foolish heart of mine! What do you fancy? What  
Pleasure do you imagine? What joy do you believe  
Will savor in love? Ah! Woeful! Can't you see  
In others' pain your present sorrow?

Sospiri, e taci? ò come è vano, e frale  
Schermo questo al fallir. deh saggio riedi  
A te stesso, al tuo bene, e scaltro chiedi  
Per più bel volo al Ciel cortese l'ale.  
Odi Ragion, che ti minaccia, e sgrida;  
Ma pertinace pur brami il tuo danno,  
Brami seguir lui, ch'à penar ti sfida.  
Ahi frutto i bei consigli in te non fanno.  
Chiedi morte? l'havrai, ma vuò t'ancida  
Anzi questa mia man, che Amor tiranno

Do you sigh and keep silent? Ah! What vain, and frail  
shield from your failure. Return to your senses,  
for your sake! And shiftily ask the Heavens  
To kindly give you wing to a higher fly.  
You hear Reason that threatens and reproaches you;  
Yet tenacious indeed you yearn for your ruin,  
You yearn to follow what challenges you to sorrow.  
Ah! Good counsel is fruitless for you.  
Do you call for death? You will find it, but this hand  
of mine will kill, rather than Love, the tyrant.

### **Torquato Tasso (1544-1595)**

#### **Rime d'Amore, Sonetto CXLV**

Perché tormenti il tormentoso petto  
E pur trafiggi il mio trafitto core?  
Perché le pene con le pene, Amore,  
E 'l dolor cresci col dolente affetto?  
Perché giungendo vai col tuo diletto  
Piaghe a le piaghe ed a l'ardore ardore?  
Perché raddoppi i colpi e 'l tuo furore  
Ch'io per morir con men vergogna aspetto?

#### **Rhymes of Love, Sonnet CXLV**

Why would you torment my tormented soul  
And still pierce my pierced heart?  
Why would you add pain to pain, o Love,  
And a sorrowful affection to my sorrow?  
Why at your delight would you join in  
More wounds with my wounds  
Why doubling your strikes and your wrath  
So that I long for a less shameful death?

### **Barbara Strozzi (1619-1677)**

#### **Non c'e più fede,**

no no no, non c'è più fede.  
Come rea di tradimento,  
fu da amor posta al tormento  
e un rival morte gli diede.  
No no no, non c'è più fede.  
Vestitevi a bruno,  
pensieri dolenti!  
Di pianti e lamenti  
è il tempo opportuno;  
di doglie ciascuno,  
di pene e tormenti  
deh facciasi erede!

#### **Faithfulness is no more**

No, no, no, faithfulness is no more.  
Guilty of betrayal,  
Love condemned it to torture  
And a rival put it to death.  
No, no, no, faithfulness is no more.  
Dress in mourning tones,  
O sorrowful thoughts!  
For cry and lament  
This is a proper time;  
Ah! Be each one the heir  
Of sorrow,  
Of pain and torment!



**Pier Matteo Petrucci (1636-1701)**

**I Mistici Enigmi**

**Parla un'Anima Contemplativa**

Svelami Amor che stravaganze io provo.  
Veggio; e pur non m'illustra alcun splendore.  
Amo; e pur non so chi, né sento amore:  
Godo; e pur nulla stringo, e nulla trovo.  
Quando torno al mio Centro, io non mi movo:  
Quando mi pasco più fame ho maggiore:  
Quando morta son più, vita ho migliore:  
Quando a tutti son tolta, a tutti io giovo.  
La povertà più nuda è mia ricchezza:  
La pena più profonda è gaudio mio:  
La tenebra più densa è mia chiarezza.  
Mi manca ivi ogni bene, ove son'io:  
Dove è 'l mio vacuo, ivi è la mia pienezza:  
Nel Tutto ho nulla,  
e in un gran Nulla ho Dio.

**Mystical Enigma**

**Speech of a Contemplative Soul**

Reveal me, o Love, what extravagances I feel.  
I see; yet I do not discern any light.  
I love; yet I do not know whom, nor I feel passion  
I enjoy; yet nothing I hold, and nothing I find.  
When I return to my Center, I do not move:  
The more I eat, the more I hunger:  
The more I die, the better I live:  
When I am taken away from all, I help all.  
The barest poverty is my richness:  
The deepest pain is my joy:  
The thickest darkness is my clarity.  
I lack every good when I am for myself:  
Where is my emptiness, there is my fullness:  
In All things I have nothing,  
and in my great Nothing I have God.