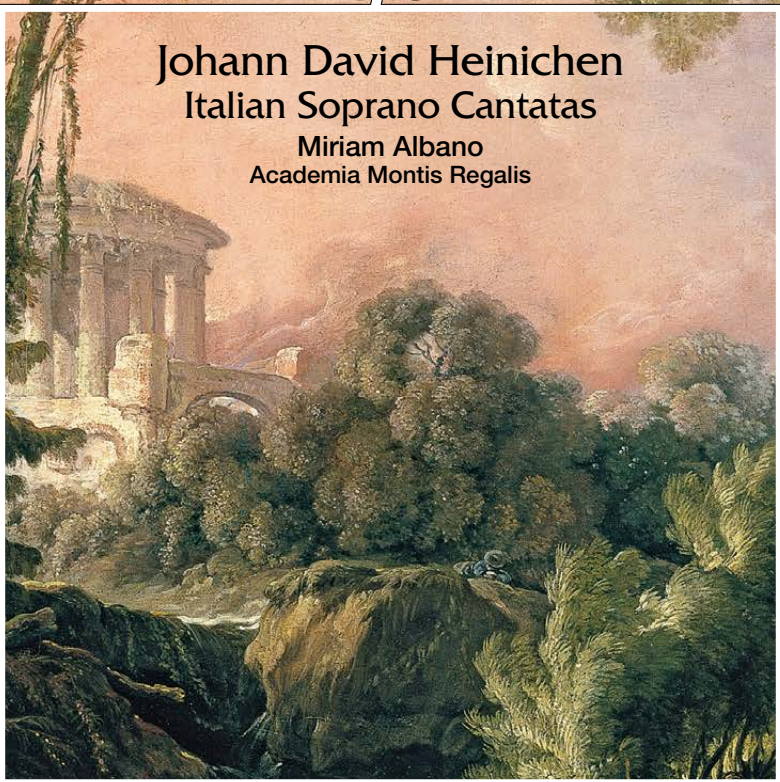


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Johann David Heinichen
Italian Soprano Cantatas

Miriam Albano
Academia Montis Regalis





Miriam Albano

Johann David Heinichen 1683–1729

Italian Soprano Cantatas

La Virtù nel giorno di Gioseffa

12'23

Cantata for Soprano, 2 Flutes, 2 Horns, 2 Violins, Viola & Basso continuo

- | | | |
|---|-------------------------------------------------|------|
| 1 | Recitativo: <i>Fosche tenebre e dense</i> | 0'44 |
| 2 | Aria: <i>Dove il cielo</i> | 3'08 |
| 3 | Recitativo: <i>In me fissate</i> | 0'28 |
| 4 | Aria: <i>Per opre leggiadre</i> | 3'32 |
| 5 | Recitativo: <i>E se d'esempio i vostri cori</i> | 1'09 |
| 6 | Aria: <i>Alle tarde età lontane</i> | 3'22 |

Cantata nel giorno di Christiano

17'51

Cantata for Soprano, 2 Flutes, 2 Oboes, 2 Violins, Viola & Basso continuo

- | | | |
|----|--------------------------------------------------|------|
| 7 | Aria: <i>Di giubilo tutto abbondo di gioia</i> | 4'10 |
| 8 | Recitativo: <i>Per mirar Christiano illustre</i> | 2'09 |
| 9 | Aria: <i>La bella tortorella</i> | 4'05 |
| 10 | Recitativo: <i>O quanto piacere a tutti</i> | 2'00 |
| 11 | Aria: <i>Già sento contento</i> | 3'59 |
| 12 | Recitativo: <i>Glorioso Prence</i> | 1'28 |

Già la stagion novella**11'02**

Cantata for Soprano, 2 Flutes, 2 Oboes, 2 Violins & Basso continuo

13	Recitativo: <i>Già la stagion novella</i>	1'04
14	Aria: <i>Scherza l'aura e ride il prato</i>	4'26
15	Recitativo: <i>Così in dolce favella</i>	1'06
16	Aria: <i>Occhi cari</i>	4'26

Dori, vezzosa Dori**16'04**

Cantata for Soprano, Oboe, 2 Violins, Viola & Basso continuo

17	Recitativo: <i>Dori, vezzosa Dori</i>	1'16
18	Aria: <i>Dolce sonno del mio ben</i>	3'22
19	Recitativo: <i>Goder placido</i>	1'15
20	Aria: <i>Viver non so contento</i>	5'23
21	Recitativo: <i>O, se un tuo bel sospiro</i>	1'14
22	Aria: <i>Sento che dice Amor</i>	3'34

Lieve turba canora**8'31**

Cantata for Soprano, 2 Flutes, 2 Violins, Viola & Basso continuo

23	Recitativo: <i>Lieve turba canora</i>	0'42
24	Aria: <i>Chi chiedesse all'augelletto</i>	3'50
25	Recitativo: <i>Spinto da un bel desio</i>	0'42
26	Aria: <i>Non perché veda di strano aspetto</i>	3'17

Total time 66'03

Miriam Albano Soprano

Academia Montis Regalis

Laura Andriani Violin

Claudio Andriani Violin

Maria Vittoria Carosi Viola

Miguel Angels Gonzales Violoncello

Silvia de Rosso Double bass

Domenico Cerasani Theorbo & Lute

Martino Noferi Oboe & Recorder

Gregorio Carraro Oboe & Recorder

Lucia Rizzello Transverse flute

Marica Testi Transverse flute

Dimer Maccaferri Horn

Benedetto Dallaglio Horn

Diego Ares Harpsichord

Die Kantaten von Johann David Heinichen: Eine perfekte Verschmelzung der italienischen und deutschen Musikkultur des frühen 18. Jahr- hunderts

Der deutsche Komponist und Musiktheoretiker Johann David Heinichen verdankt seine Bekanntheit sowohl seinem musikalischen Schaffen als auch seinen bedeutenden Traktaten. Sein Nachruhm gründete sich vornehmlich auf diese Schriften, bevor man in den vergangenen Jahrzehnten daran ging, seine Musik wiederzuentdecken und einer neuen kritischen Bewertung zu unterziehen – mit dem Resultat, dass man in Heinichen eine sehr originelle und erfindungsreiche Persönlichkeit der spätabarocken Musiklandschaft erkannte.

Johann David Heinichen wurde am 17. (27.) April 1683 in Krössuln (Teuchern) geboren und erhielt seine erste musikalische Ausbildung an der renommierten Thomasschule in Leipzig, wo er unter anderem von dem berühmten Komponisten Johann Kuhnau unterrichtet wurde. Nachdem er diese Ausbildung abgeschlossen hatte, studierte er Jura, um sich einige Jahre als Anwalt zu betätigen. Die Leidenschaft für die Tonkunst war indes so groß, dass er 1709 beschloss, endgültig nach Leipzig zu gehen, seine juristische Laufbahn aufzugeben und sich ganz der Komposition zu verschreiben.

Im Jahre 1710 unternahm Heinichen, ganz im Sinne der *grand tour*, eine Reise nach Italien, die seine künstlerische Entwicklung entscheidend beeinflussen sollte. Die Versenkung in die Geburtsstätte der Oper und Heimat solcher Meister wie Claudio Monteverdi und Giacomo Carissimi war für ihn eine besonders prägende Erfahrung. Seinerzeit war ein Aufenthalt in Italien für Komponisten, Instrumentalisten und Sänger ein veritables Übergangs-

ritual, eine wertvolle Gelegenheit, das technische und kulturelle Wissen zu erweitern und sich mit den modernsten musikalischen Tendenzen auseinanderzusetzen. Es war kein Zufall, dass Georg Friedrich Händel fast zur selben Zeit wie Heinichen eine ganz ähnliche Reise antrat, die für die Entwicklung seines kompositorischen Stils eine wesentliche Rolle spielen sollte.

Heinichen begab sich nach Venedig, Florenz und Rom, wo er die Musik der größten italienischen Zeitgenossen – Antonio Vivaldi, Alessandro Scarlatti, Francesco Gasparini und so weiter – kennenlernen und studieren konnte. Außerdem unterrichtete er Prinz Leopold von Anhalt-Köthen, den späteren Förderer Johann Sebastian Bachs, in der Kunst der Komposition. Während dieser Ausbildungszeit prägte sich Heinichens eigener Stil heraus – eine Synthese aus Elementen der italienischen und der deutschen Tradition, mithin die Verbindung eines brillanten, melodisch erfindungsreichen Vokalsatzes mit der meisterlichen Beherrschung der Harmonie und des Kontrapunkts.

Nachdem Heinichen 1716 wieder in Deutschland war, erhielt er die Stelle des Kapellmeisters am Dresdner Hof, einem der wichtigsten europäischen Musikzentren. In dieser Eigenschaft schuf er zahlreiche Opern, Kantaten, geistliche und instrumentale Stücke. Überdies machte er sich als Lehrer und Theoretiker einen Namen: 1711 und 1728 erschienen zwei Traktate, die bald zu unverzichtbaren Bezugspunkten für die Generalbassregeln wurden und sowohl zeitgenössische Komponisten als auch nachfolgende Generationen maßgeblich beeinflussten. Bis zu seinem Tode am 16. Juli 1729 blieb Johann David Heinichen in Dresden.

In seinem reichen musikalischen Nachlass beanspruchten mehr als sechzig Kammerkantaten

einen besonderen Platz. Zwar ist es oftmals nicht leicht, diese Kompositionen genau zu datieren oder dem kulturellen Kontext ihrer Entstehung und Bestimmung zuzuordnen; gleichwohl zeugen die Werke von einer großen Meisterschaft auf diesem poetisch-musikalischen Gebiet und von einer tiefen Verbundenheit mit der italienischen Kultur.

Formal hat sich Heinichen an die charakteristische Struktur gehalten, die in der italienischen Kantate des frühen 18. Jahrhunderts üblich war: Die Grundlage besteht aus einem oder zwei Satzpaaren von Rezitativ & Arie, die mitunter auf drei erweitert und durch ein weiteres Rezitativ abgeschlossen werden. In textlicher Hinsicht folgen die Arien dem zweiteiligen Modell (aus zwei Strophen), wie sie die zeitgenössische Librettotradition nach Metastasio kennt. Dieses Modell fördert die dreiteilige Struktur der sogenannten »Aria con da capo«, in der die erste der beiden poetischen Strophen wiederholt wird. Diese Arienstruktur erfreute sich vor allem in den Opern, Kammerkantaten und Oratorien des ausgehenden 17. und frühen 18. Jahrhunderts großer Beliebtheit. Ihre Popularität resultierte aus dem vorherrschenden musikalischen Geschmack, der an die Virtuosität der Sänger gebunden war: Durch die Wiederholung der ersten Strophe hatten die Interpreten die Gelegenheit, ihr Können an Koloraturen und Ornamenten zu demonstrieren, die nicht in der Partitur standen.

Ein Aspekt, worin sich Heinichens Kantaten von der allgemeinen italienischen Tradition unterscheiden, betrifft die Wahl der Besetzung. Während die meisten Kantaten für Sopranstimme und Basso continuo gedacht waren, zögerte der deutsche Komponist nicht, größere Instrumentalbesetzungen zu verwenden, wobei er auch die größeren musikalischen Ressourcen des Dresdner Hofes nutzte.

Symbolträchtige Beispiele für diese Vielfalt vokaler Werke mit größerem instrumentalen Anteil sind die fünf Kantaten der vorliegenden Anthologie, die uns in zwei Manuskripten aus dem Besitze des sächsischen Kurfürsten August III. überliefert sind. Sie sind durch eine besonders üppige und durchdachte Begleitung aus Streichern (Violen und Viola), Bläsern (Oboen und Flöten) und Zupfinstrument (Laute) gekennzeichnet. In diesen Kantaten zeigt sich Heinichen als Meister der komplexen Besetzungen, dem es gelingt, die italienische und deutsche Musikkultur seiner Zeit perfekt miteinander zu verschmelzen.

Zwei der Kantaten sind ausgesprochene musikalische Lobgesänge. *Fosche tenebre e dense* («La Virtù nel giorno di Gioseffa») ist Prinzessin Maria Giuseppa von Österreich, der Gemahlin des Fürsten August III., gewidmet. Das Werk preist die Tugend und die Schönheit der adligen Dame, die – als absolute Werte aufgefasst – auch im moralischen Sinne anzustreben sind. Die Personifizierung dieser Ideale ist eine Göttin, die Tochter Jupiters, die auf die Erde herabsteigt, um die Menschen zu erleuchten und zum Guten zu führen – eine klare und deutliche Allegorie auf die Widmungsträgerin des Gedichts. Musikalisch zeichnet sich Heinichens Kantate durch ihre reiche Besetzung und ihr melodisches Raffinement aus. Der konzertante Stil der drei Arien verlangt je zwei Querflöten, Jagdhörner und Violen (die in der zweiten Arie ausdrücklich »gezipft« werden) sowie eine Bratsche. Nachdem die beiden ersten »secco«-Rezitative nur vom Generalbass begleitet wurden, ist das dritte gleichfalls durch eine Art »concertino« aus zwei Geigen und einer Bratsche angereichert. Diese Instrumentenwahl trägt im Verein mit den brillanten Melodien der Gesangsstimmen dazu bei, die Aussage

der poetischen Botschaft zu betonen und die Persönlichkeit der Prinzessin mit größerem Nachdruck zu würdigen.

Das zentrale Thema der Kantate *Di giubilo tutto abbondo* («Nel giorno di Christiano») ist die Geburtstagsfeier des Fürsten August III. Der Poet preist in einem Feuerwerk sinnfälliger Bilder die Tugenden des Herrschers, feiert seine Erfolge und wünscht ihm eine glänzende Zukunft. Heinichen hat die Feierlichkeit dieses Anlasses und die Bewunderung für den Adressaten der Dichtung perfekt erfasst und einen kraftvollen Lobgesang in Kantatenform geschaffen. Insbesondere die Arien zeichnen sich durch ihre reichhaltige Besetzung aus (je zwei Oboen und Violinen sowie Viola und Generalbass). Die Verherrlichung erreicht ihren Höhepunkt im letzten Vers des Gedichts, der die *summa* der Festlichkeit in sich fasst: »Es lebe Christiano, und es lebe sein Ruhm!« Zu diesem elfsilbigen Vers komponiert Heinichen eine kurze »aria cavata«, worin die Streicher, die die Singstimme begleiten, am Ende eine kleine, ausschließlich instrumentale Kadenz zu spielen haben.

Die drei anderen, kürzeren Kantaten bewegen sich in der Nachbarschaft der amourösen Sujets, die für die Barocklyrik typisch waren. *Già la stagion novella* ist eine echt pastorale Ode, die der Schönheit der Natur und der Liebe gewidmet ist. Sie besteht lediglich aus zwei Arien mit jeweils vorangestelltem Rezitativ. In der ersten Arie erzeugen die vom *basso continuo* unterstützten Violinen mit ihren rein deskriptiven Klängen nach besten Kräften die naturalistische Vorstellung von dem Frühling, um den die Verse des Gedichtes kreisen. Für die zweiten Arie, die sich mit dem Liebesempfinden befasst, nutzt der Verfasser des poetischen Textes typische Figuren der barocken Lyrik, um sich direkt

an die Augen und die Lippen der geliebten Frau zu wenden. Nach einem instrumentalen Refrain, an dem sich auch die Oboen beteiligen, sorgt Heinichen durch ein Unisono, das beinahe wie ein leidenschaftliches Duett zweier verliebter Personen wirkt, für eine perfekte Fusion der Singstimme und der Geigen.

Demgegenüber geht es in *Dori vezzosa Dori* um die erhabene Darstellung der Liebesqualen, deren lyrisch-leidenschaftlicher Stil an die Tradition Petrarcas anknüpft. Der Dichter ist hin- und hergerissen: Einerseits will er den Schlaf seiner geliebten Dori nicht stören (einen Schlaf, der in der Barocklyrik auch als Allegorie auf den Tod verstanden werden kann), andererseits erscheint es ihm notwendig, seine Gefühle auszudrücken – und so entsteht ein lebendiges Abbild seines Leidens. Heinichens Musik erhöht die Intensität dessen, was das lyrische Ich empfindet. Die Arien werden von Violinen und Viola begleitet – ausgenommen die mittlere Arie, in der die Singstimme mit dem samtigen Klang der Oboe verflochten ist und der *Basso continuo* die obligate Laute verlangt. Wie schon früher, so ist auch hier das letzte Rezitativ der Kantate durch ein »concertino« zweier Geigen und einer Bratsche angereichert, das die Klimax des dichterischen Schmerzes eindringlich unterstreicht.

Die Kantate *Lieve turba canora* schließlich wartet mit einer suggestiven und originellen Reflexion über das Wesen der Liebe auf. Mit seiner Analogie zwischen dem Verliebten und einem Vogel im Käfig betrachtet der Dichter das Paradoxon einer glücklichen Gefangenschaft, worin sich die Absage an die Freiheit als eine bewusste und befriedigende Entscheidung erweist. Heinichen ist hier strenger, nicht aber weniger brillant. In der ersten Arie folgt die instrumentale Begleitung (je zwei Flöten

und Violinen nebst Viola und *Basso continuo*) über weiteste Strecken demselben homo-rhythmischen Verlauf und erzeugt dergestalt ein orchestrales »Tutti«, das an die Gigue und andere lebhaft Tänze erinnert. In der zweiten und letzten Arie hingegen will Heinichen anscheinend eher die instrumentale Klangfarben erkunden, indem er zunächst die Flöten und die erste Violine hervorhebt, die von der perfekten akkordischen Begleitung der zweiten Geige, der Bratsche und des Generalbasses getragen werden. Hernach gestaltet er einen eindrucksvollen Dialog zwischen Flöte-Violine I und Flöte-Violine II; dabei unterstreicht er mit seinem meisterhaften Kontrapunkt Ausdrucksvielfalt und Kolorit der Instrumente.

– *Giacomo Sciommeri*

Universität Rom Tor Vergata

Studienzentrum für italienische Kantaten

Miriam Albano ist eine der führenden italienischen Sopranstimmen ihrer Generation. Der Umfang und die Beweglichkeit ihrer Stimme erlauben es ihr, sowohl dem Repertoire für Sopran als auch für Mezzosopran intensivsten Ausdruck zu verleihen. Den virtuosen und instrumentalen Charakter ihrer Stimme verdankt sie insbesondere ihrem frühen Geigenunterricht. Sie hat sich bei internationalen Wettbewerben wie *Neue Stimmen* (2015) und *BBC Cardiff Singer of the World competition* (2017) ausgezeichnet.

Die Begegnung mit Brigitte Fassbaender im Jahr 2015 hat ihren Weg als Sängerin und Schauspielerin entscheidend geprägt. Nach ihrem Gesangsstudium in Venedig und Wien begann sie eine internationale Karriere, die sie unter anderem an die Wiener Staatsoper, das Teatro dell'Opera in Rom, das Maggio Musicale Fiorentino, die Salzburger Festspiele, das Gran Teatro del Liceu, die Opéra national de Bordeaux, das Teatro Regio in Turin, das Teatro Nacional de São Carlos, die Berliner Philharmonie, die Tonhalle Zürich, das Teatro La Fenice und das Théâtre des Champs Élysées geführt hat.

Die Sängerin hegt eine besondere Vorliebe für das Repertoire des Barock, der Klassik, des Belcanto und des romantischen Liedes. Sie tritt regelmäßig auf den bedeutendsten Bühnen auf und hat mit Dirigenten wie Marc Minkowski, Alain Altinoglu, Ottavio Dantone, Mikko Franck, Ádám Fischer sowie mit Regisseuren wie Robert Carsen, Laurent Pelly und Graham Vick zusammengearbeitet.

Die Kantaten von Johann David Heinichen sind ihr erstes Solo-Album.

Die piemontesische Stiftung **Academia Montis Regalis** wurde zur Förderung der Alten Musik gegründet. Im Jahre 1994 entstand in Mondovi ein Orchester, um die Musik des 17. und 18. Jahrhunderts auf Originalinstrumenten in philologisch korrekter Weise aufzuführen. Das Ensemble musizierte unter renommierten Spezialisten wie Ton Koopman, Jordi Savall, Christopher Hogwood, Reinhard Goebel, Monica Huggett, Enrico Onofri, Luigi Mangio-cavallo und Enrico Gatti und tritt bei bekannten internationalen Festivals für Alte Musik in Erscheinung. Von 2010 bis 2018 war die Academia Montis Regalis Residenzensemble der renommierten Innsbrucker Festwochen, wo sie alljährlich eine barocke Oper aufführte und zudem verschiedene Kammermusikprojekte realisierte. Unter der Leitung von Alessandro De Marchi hat das Ensemble eine umfangreiche Diskographie mit Werken von Alessandro Scarlatti, Antonio Vivaldi, Giovanni Battista Pergolesi und Georg Friedrich Händel für Naïve Records, Hyperion und Sony Classical eingespielt, die mit zahlreichen Preisen ausgezeichnet wurde. Darunter sind ein *Diapason d'Or*, ein *Choc du Monde de la Musique* und eine *Gramophone Editor's Choice* sowie der renommierte *Premio Abbiati* von 2005. Von der Gründung bis zum Jahre 2018 stand die Academia Montis Regalis unter der Leitung von Giorgio Tabacco; seine Nachfolger waren Gaston Fournier Facio und Maurizio Fornero, der gegenwärtig auch die Rolle des Geschäftsführers innehat. Von 2019 bis 2023 lag die musikalische Leitung in den Händen von Enrico Onofri, der kürzlich für das Label Passacaille *Concerti particolari* von Antonio Vivaldi eingespielt hat.

Das **Centro Studi sulla Cantata Italiana** (CSCI) ist ein interdisziplinäres Forschungszentrum, das 2014 an der römischen Universität *Tor Vergata* gegründet wurde. Seit 2023 gehören diesem Zentrum auch die Universitäten von Pavia-Cremona und Siena an.

Das CSCI fördert, organisiert und koordiniert interdisziplinäre Aktivitäten in den Bereichen Ausbildung sowie wissenschaftliche Forschungsarbeiten zum Thema der italienischen Vokalmusik vom 17. bis zum 19. Jahrhundert. Zu diesem Zweck initiiert und koordiniert das Zentrum nationale und internationale Forschungsprojekte, wobei es aktiv mit Institutionen, Universitäten, Unternehmen, öffentlichen und privaten Einrichtungen sowie mit gleichartigen in- und ausländischen Forschungszentren zusammenarbeitet und den wechselseitigen Austausch und die internationale Mobilität auf allen Ebenen fördert. Eines der vom CSCI geförderten und koordinierten Projekte ist *Clori. Archivio della cantata italiana* (Archiv der italienischen Kantate).



Academia Montis Regalis, Miriam Albano

The Cantatas of Johann David Heinichen: A Perfect Fusion between the Italian and German Music Cultures of the Early Eighteenth Century

Johann David Heinichen (1683–1729) was a German composer and music theorist known for his vast musical production and for his important theoretical treatises. Although Heinichen's fame is principally linked to his writings, during recent decades his music has been the object of a rediscovery and a critical reevaluation that have enabled us to recognize him as a personage of great originality and rich imagination within the musical panorama of the Late Baroque period.

Born in 1683 in Krössuln, Germany, Heinichen received his initial musical education at the prestigious St. Thomas School in Leipzig, where one of his teachers, among others, was the celebrated composer Johann Kuhnau. After Heinichen had completed his musical studies, he obtained a doctorate in law and dedicated himself to the legal profession for some years. However, his passion for music was such that in 1709 he decided to move permanently to Leipzig and abandoned his career in law in order to dedicate himself entirely to composition.

In 1710, on the Grand Tour itinerary then in vogue, Heinichen undertook a journey to Italy that would prove to be of fundamental importance for his artistic growth. His immersion in the birthplace of the melodrama, the fatherland of great masters like Claudio Monteverdi and Giacomo Carissimi, represented for him a particularly significant formative experience. At the time a stay in Italy was indeed regarded as a genuine and proper rite of passage for composers, musicians, and singers and as a highly valuable opportunity for the enrichment of

one's own technical and cultural "toolkit" through encounters with the most modern musical tendencies. It was not a coincidence that another illustrious composer, George Frideric Handel, practically during the same years as Heinichen, undertook an analogous journey to Italy, thereby giving rise to an experience that would play a decisive role in the definition of his compositional style.

Heinichen stayed in Venice, Florence, and Rome, where he had the opportunity to become acquainted with the music of the greatest Italian composers of the time, among them, Antonio Vivaldi, Alessandro Scarlatti, and Francesco Gasparini, and to engage in study of their works. In addition, he gave composition lessons to Prince Leopold von Anhalt-Köthen, the future patron of Johann Sebastian Bach. This formative period contributed to the forging of Heinichen's musical style, which was characterized by a synthesis of elements of the Italian and German traditions. The former tradition was linked above all to brilliance and melodic invention in vocal writing, and the latter tradition was for the most part oriented to profound knowledge of harmony and counterpoint.

On his return to Germany in 1716, Heinichen obtained the post of chapel master at the Dresden court, one of Europe's most important music centers. In this capacity he composed numerous operas, cantatas, sacred pieces, and instrumental works. He also distinguished himself as an educator and music theorist by publishing two treatises in 1711 and 1728 that quite soon became indelible points of reference for learning the rules of basso continuo and had a significant influence on contemporary composers and those of succeeding generations. Heinichen remained in Dresden until his death, which occurred in 1729.

Within Heinichen's rich musical legacy, his more than sixty chamber cantatas occupy a special place of importance. Although it is often difficult to date such compositions with precision or to situate them in the cultural contexts of commission and intended purpose, Heinichen's *corpus* of cantatas attests to his great mastery in this genre combining music and poetry, not to mention his profound ties to Italian culture.

From a formal point of view, Heinichen's cantata production adheres to the typical structure of Italian cantatas of the early eighteenth century, which was founded on the alternation of recitative and aria in two pairs and sometimes in three pairs or with a conclusion formed by a further recitative. On the textual plane, the arias follow the bipartite model (two strophes) of the contemporary libretto tradition of Metastasian stamp. This model favored the tripartite structure of what was known as the "aria con da capo," which consisted of the repetition of the first of the two strophes of the text. This structure was particularly at its height in melodrama arias, chamber cantatas, and oratorios composed between the end of the seventeenth century and the beginning of the eighteenth century. Its popularity owed principally to the prevailing musical taste, which went along with the virtuoso skill of the singers. The repetition of the first strophe did in fact offer the interpreter the opportunity to display his own bravura through the execution of coloraturas and embellishments that were not written in the score.

However, one aspect distinguishing Heinichen's cantatas from the more widespread Italian cantata tradition concerns the makeup of the ensemble. While most cantatas were designed for soprano voice and basso continuo, the German composer

did not hesitate to adopt larger instrumental formations while also availing himself of the greater musical resources at his disposal at the Dresden court. The five cantatas brought together in the present selection have come down to us in two music manuscripts belonging to Prince Elector August III of Saxony and represent an emblematic example of this variety of vocal compositions of greater instrumental breadth. They do in fact stand out because of the presence of an accompaniment that is particularly rich and finely articulated and includes strings (violins and viola), winds (oboes and flutes), and plucked instruments (lutes). In these cantatas Heinichen demonstrates his mastery in the handling of complex ensembles and his skill in the creation of a perfect fusion between the Italian and German music cultures of the early eighteenth century.

Two cantatas are of an exquisitely encomiastic character. *Fosche tenebre e dense (La Virtù nel giorno di Gioseffa)* is dedicated to August III's wife, Princess Maria Josepha of Austria. The composition celebrates this noble lady's virtue and beauty, elements presented as absolute values to be pursued also in a moral sense. The personification of these ideals is a goddess, the daughter of Jupiter, who descends to the earth to illumine humankind and to lead them toward the good, in a clear and explicit allegory referring to the poem's dedicatee. On the musical plane, Heinichen's cantata is distinguished by the richness of the ensemble and the sophistication of the melodic writing. The concertato style of the three arias involves two transverse flutes, two corni di caccia, two violins (in the second aria, explicitly "pizzicati"), and a viola. The last recitative, as opposed to the first two defined as "secchi" or accompanied solely by the basso

continuo, is enriched by a sort of “concertino” consisting of two violins and a viola. These instrumental choices, combined with the brilliant melodies in the vocal part, serve to underscore the importance of the poetic message and to lend greater emphasis to the homage being paid to the person of the princess.

The central theme of the cantata *Di giubilo tutto abbondo* (*Nel giorno di Christiano*) is the celebration of the person of August III on the occasion of his birthday. The author of the poetic text, in a lavish display of evocative images, exalts the prince’s virtue, celebrates his successes, and predicts a glorious future for him. Heinichen perfectly captures the solemnity of the occasion and the admiration for the dedicatee of the poetic text by composing a cantata formed by highly encomiastic tones. The arias in particular are characterized by a rich ensemble consisting of two oboes, two violins, viola, and basso continuo. The exaltation reaches its height in the final verse of the poetic text, which encapsulates the *summa* of the celebration underway: “Viva Christiano e la sua gloria viva!” The brief “cavata” aria that Heinichen chose to compose on this hendecasyllable line concludes the work with the strings, which accompany the voice through to a little concluding cadenza that is exclusively instrumental.

The other three cantatas, more reduced in their dimensions, are situated in the vicinity of the amorous theme typical of Baroque lyric poetry. *Già la stagion novella* is a genuine and proper pastoral ode dedicated to the beauty of nature and of love. The composition consists solely of two arias, each of which is preceded by a recitative. In the first aria the violins, supported by the basso continuo, express very well the naturalistic idea of springtime

around which the verses are centered and do so by means of musical writing of a purely descriptive character. In the second aria, dedicated to the emotion of love, the author of the poetic text utilizes figures typical of Baroque lyric poetry, referring directly to his beloved lady’s eyes and lips. After an instrumental ritornello also involving the oboes, Heinichen creates a perfect fusion between the voice and the violins by means of a unison setting that almost seems like an impassioned duet between two enamored persons.

The cantata *Dori vezzosa Dori* is dedicated to the sublime expression of amorous torment rendered in a lyrical and impassioned style with echoes of the tradition of Petrarch’s poetry. The poet, torn between the desire not to disturb the sleep of his beloved Dori—sleep in Baroque lyric poetry can also assume the allegorical meaning of death—and the need to express his feelings, creates a vivid portrait of his suffering. Heinichen’s music amplifies the intensity of the first-person lyric poet’s feelings. The arias are accompanied by the violin and the viola, except the central one, in which the voice is interwoven with the more velvety timbre of the oboe, and the basso continuo prescribes an obbligato lute. Just as has already been shown above, in this case too the final recitative of the cantata stands out and is enriched by a “concertino” of two violins and viola, thus forcefully underscoring the culmination of the poet’s grief.

Lastly, the cantata *Lieve turba canora* offers a nuanced reflection of original character on the nature of love itself. By means of an analogy between the enamored individual and a bird in a cage, the author of the poetic text explores the paradox of a happy imprisonment in which the renunciation of liberty is transformed into a deliberate and satisfying choice.

Heinichen's musical setting here manifests itself as stricter—but not for this reason less brilliant. In the first aria the instrumental accompaniment consisting of two flutes, two violins, viola, and basso continuo proceeds for most of the work in accordance with the same rhythmic pace (homorhythm), creating an orchestral “tutti” evoking the vivacity of dances like the gigue. By contrast, in the second and last aria Heinichen seems mostly to explore the timbre of the instruments, valorizing first of all the flute and the first violin, which are supported by a perfect chordal accompaniment by the second violin, viola, and basso continuo. In what follows he creates a nuanced dialogue between the first violin-flute and the second violin-flute, accentuating with contrapuntal mastery the expressive variety and the color of the instruments.

– *Giacomo Sciommeri*
Università degli Studi di Roma Tor Vergata
Centro Studi sulla Cantata Italiana

Miriam Albano is one of the leading Italian sopranos of her generation. Her vocal range allows her to explore both soprano and mezzo-soprano repertoire with agility and utmost expressive intensity. She owes the virtuoso and instrumental character of her voice in particular to her violin studies at a young age. She has distinguished herself in international competitions such as *Neue Stimmen* (2015) and the *BBC Cardiff Singer of the World* competition (2017).

In 2015, her encounter with Brigitte Fassbaender profoundly marked her path as a singer and actress. After her studies in Venice and Vienna, she embarked on an international career that has taken her to the *Wiener Staatsoper*, *Teatro dell'Opera* in Rome, *Maggio Musicale Fiorentino*, *Salzburger Festspiele*, *Gran Teatre del Liceu*, *Opéra national de Bordeaux*, *Teatro Regio* in Turin, *Teatro Nacional de São Carlos*, *Berliner Philharmonie*, *Tonhalle Zürich*, *Teatro La Fenice*, and *Théâtre des Champs Élysées*.

This singer with a strong affinity for the Baroque, Classical, Bel Canto, and Romantic song repertoire regularly performs on the most important European stages. She has collaborated with conductors such as Marc Minkowski, Alain Altinoglu, Ottavio Dantone, Mikko Franck, and Ádám Fisher and with directors such as Robert Carsen, Laurent Pelly and Graham Vick.

J.D. Heinichen's cantatas mark her debut as an album soloist.

The *Fondazione **Academia Montis Regalis*** is a Piedmontese institution that was established for the purpose of promoting early music. In 1994 a Baroque and Classical orchestra was founded in Mondovì for the performance of music of the seventeenth

and eighteenth centuries in a philologically correct manner and with the use of original instruments. The ensemble has performed under the direction of eminent specialists in early music such as Ton Koopman, Jordi Savall, Christopher Hogwood, Reinhard Goebel, Monica Huggett, Enrico Onofri, Luigi Mangiocalvo, and Enrico Gatti and is a presence at prestigious international festivals in the field of early music. From 2010 to 2018 the *Academia Montis Regalis* was the ensemble in residence at the prestigious *Innsbrucker Festwochen für Alte Musik*, where it performed a Baroque opera every year and realized various chamber projects. Under the conductor Alessandro De Marchi the ensemble has recorded a vast discography including works by Alessandro Scarlatti, Antonio Vivaldi, Giovanni Battista Pergolesi, and George Frideric Handel for Naïve Records, Hyperion, and Sony Classical and received numerous awards, among them a *Diapason d'Or*, a *Choc du Monde de la Musique*, and a *Gramophone Editor's Choice* as well as the prestigious *Premio Abbiati* in 2005. Giorgio Tabacco was the ensemble's artistic director from its founding until 2018; he was succeeded by Gaston Fournier Facio and then by Maurizio Fornero, who currently also serves as managing director. From 2019 to 2023 the post of music director was entrusted to Enrico Onofri, who recently recorded Vivaldi's *Concerti particolari* for the Passacaille label.

The **Centro Studi sulla Cantata Italiana** (CSCI) is an interdepartmental research centre established in 2014 at the University of Rome "Tor Vergata." As of 2023 it has become an inter-university research centre to which the Universities of Roma "Tor Vergata," Pavia-Cremona and Siena belong.

The CSCI promotes, organises and coordinates, within its own aims, training and scientific research activities of an interdisciplinary nature in the field of studies on Italian vocal music between the 17th and 19th centuries. For this purpose, it proposes and coordinates national and international scientific research projects by actively cooperating with institutions, universities, public and private entities, and similar Italian or foreign research centres, fostering reciprocal processes of knowledge, exchange and international mobility at all levels.

One of the projects promoted and coordinated by the CSCI is *Clori. Archivio della Cantata Italiana*.

La Virtù nel giorno di Gioseffa

1 Recitativo

Fosche tenebre e dense in cui s'aggira
Il cieco mondo involto
Struggetevi sparite
Vinte dallo splendor ch'io porto in volto
Per far altrui beato
Dal soggiorno de' Numi il volo presi
Figlia di Giove e a voi mortali scesi.

2 Aria

Dove il cielo è più sereno
La virtude ha regno e sede
Di lasciar di Giove il seno
Pur sostenne e qui venne
A posare i vanni e' l piede.

3 Recitativo

In me fissate, anime accorte il guardo
E sprezzando i bassi indegni oggetti
Con saggio avvedimento
Tutti volgete alla virtù gli affetti.

4 Aria

Per opre leggiadre
Un nobil coraggio
V'inspiri quel raggio
Ch'in fronte mi sta.
Bellezza immortale
Sol degna è d'amore
Beato quel core
Che acceso n'andrà

Virtue on Joseph's Day

1 Recitative

Dark and dense clouds,
In whose cover the blind world turns,
Be dispelled, do scatter,
Conquered by my countenance's splendor.
To render others blessed, I, Jove's daughter,
Took to flight, from the abode of the gods
And descended to you mortals.

2 Aria

Virtue has its realm and seat
Where the sky is the brightest;
She took it upon herself
To leave Jove's bosom and came here
To rest her wings and feet.

3 Recitative

With your gaze fixed on me, alert minds,
And rejecting vile unworthy objects,
With sage attention,
Turn all your senses to Virtue.

4 Aria

To engage in happy works,
A noble form of courage,
May that sunbeam inspire you
That shines in front of me.
Immortal beauty
Alone is worthy of love;
Blessed is the heart
That shall go inflamed with it.

5 Recitativo

E se d'esempio i vostri cori han d'uopo
Colà dell'Elba in su la destra riva
Donna mirate e diva
Che per natal ma più per me sublime
Con intrepido volo
Toccò d'onor le cime
Io per scendere in terra un giorno ho sciolto
Che del nome di Lei lieto risuona
E del mio crin corona
Questo di gloria segno eterno alloro
Cedo a Gioseffa e sua virtude onoro.

6 Aria

Alle tarde età lontane
Giungerà quel nome grande
Il natale e 'l grado reggio
Già son l'ultimo suo pregio
Qualor Fama il suon ne spande

Cantata nel giorno di Christiano

7 Aria

Di giubilo tutto abondo
Di gioia mi brilla il cor.
Un giorno così beato
Un dì sì fortunato
M'avviva col suo splendor.

8 Recitativo

Per mirar Christiano illustre
Queste sacre al tuo natal inclite feste
Che in tal di sogliono farsi
Anch'io ne qui mal nota a te vengo.
Io che di tue tenere piante

5 Recitative

And if your hearts need an example,
Behold that of the noble and divine lady
There on the Elbe's right bank,
Sublime by birth but made more so by me,
Who with intrepid flight
Reached the summit of honor.
I've selected a day to descend to earth
That resounds with her happy name,
And the crown on my head,
This one of eternal laurel, a sign of glory,
I cede to Josepha, and I honor her virtue.

6 Aria

That great name will reach
Remote future times;
Her birth and her royal rank
Are already her ultimate prize
Whenever Fame spreads the word.

Cantata on the Day of Christianus

7 Aria

I abound entirely in jubilation;
My heart shines with joy.
A day so blissful,
A day so fortunate,
Invigorates me with its splendor.

8 Recitative

To behold the glorious Christianus,
These sacred illustrious feasts for his birthday,
Which on this day are customarily celebrated
I too, no unwelcome guest here, come to you.
I who gave laws to the steps

Diedi leggi a' passi
Anzi fui del tuo corso unica meta.
E come io rendo eterni
I nomi di sassi e eroi
E del grand'avo Vittekindo
L'alte conservo memorie
Così ancor nel tuo piacer
Non poca parte io prendo.
Indi provo un giubilo estremo
Quando della restituta tua sanità
Vedo che d'ogni suddito sul viso
Scherza un lieto riso
E quando vedo che son tanti i loro contenti
Quanti furon l'inquietudini per te.
O beata o felice nostra età
A cui lice godere
Soave tranquillità
Fortunato distretto!
Lieti confini!
Perché sol qui sta la pace
Or che in guerra l'universo giace.

9 Aria

La bella tortorella
Col suo fido
Nel caro nido
Al par di noi sicura sta.
La snella rondinella
Di lido in lido
Con note liete
Nostra quiete
E questo dì cantando va.

10 Recitativo

O quanto piacere a tutti
Cagiona questo fausto dì

Of your tender feet
Was also the sole goal of your life's path;
And just as I render eternal
The name of Saxon heroes
And conserve the lofty memories
Of your great ancestor Wittekind,
So too I take no little part
In your pleasure.
Therefore I feel the greatest jubilation
When I see, with your health restored,
That a happy smile plays
On the face of all your subjects,
And when I see that their contentment is as great
As were their feelings of inquietude for you.
O this blissful, happy age of ours,
Which is allowed to enjoy
Delightful tranquillity!
Fortunate district!
Happy borders!
Because here alone there is peace
While the universe lies in war.

9 Aria

The pretty turtledove,
With her faithful companion,
In the dear nest,
Is like us in security.
The swift swallow,
From shore to shore,
With happy tunes,
Goes singing of our happiness
And of this day.

10 Recitativo

O what pleasure
This fortunate day brings to all;

Della tromba festiva al suon
Lieti rimbomban l'Echi
Di dolce armonia
Vedo brillar le scene
E in questo teatro
Nel spettacolo pomposo Alcide io viddi
Che di tue virtùdi Prence illustre
Già vinto si chiamò
Mirai rappresentato
In lingua forastiera
Un melodramma pastorale
Alle glorie del tuo natale
E tutta questa reggia
Che sempre fu un asilo delle muse
Con armoniosi carmi
Ed altri tributi d'applauso
In questo dì gode giubila e festeggia
In quel bel dì in quel bel giorno
In cui nacque il gran Christiano tanto amato
Perché ne' prosperi casi e ne' perigli
Mira i sudditi suoi
Come padre i suoi figli
E perché rende col suo zelo
A terra quiete il culto al cielo
Onde ad un Prence sì degno d'eterna laude
Ogn'alma ogni cor applaude.

11 Aria

Già sento un contento
Il soave concento
Di tue virtùdi
Di tua bontà.
L'illustre memoria
Di sassi la gloria
Ad ogni età
Di fama la tromba racconterà.

To the sound of the festive trumpet
Happy echoes resound
In sweet harmony:
I see the scenes shining:
And in this theater,
During the lavish spectacle I saw Alcides
Acknowledging that he had been defeated
By your virtues, illustrious prince;
I saw represented
In a foreign language
A pastoral melodrama
Honoring your birthday's glories
And this entire kingdom,
Which has always been a refuge for the Muses,
With harmonious songs
And other tributes of applause
On this day rejoices, jubilates, and celebrates;
It does so on that marvelous day, on that
wondrous day, on which the great Christianus, so
highly beloved, was born, because in prosperous
times and in dangers he regards his subjects
As a father regards his children,
And because with his devotion
Renders this land peaceful and worship to heaven,
Where for a prince so worthy of eternal praise
Every soul, every heart, applauds.

11 Aria

Even now I feel contentment,
The sweet harmony
Of your virtues,
Of your generosity.
The illustrious memory
Of Saxony's glory
Fame's trumpet
Shall tell to every age.

12 Recitativo

Glorioso prence
Fra tanti e tanti applausi divoti
Spargo anch'io i miei voti
Piaccia a ciel benigno
Concedere te una canitie annosa
Ti splenda prospera ogni stella
Ed a te sia fortuna sempre ancella
Fugga da te ogni nube di duolo
E vengan meco ad abitar qui
Solo la gioia il riso il gioco
A noi ricorra sovente questo natale
Per celebrar molte volte tu cuna
E l'illustri tue fasce
A caratteri d'oro
Fra più felici di questo si scriva
E s'oda quest'eco in ogni riva:
Viva Christiano e la sua gloria viva.

Già la stagion novella

13 Recitativo

Già la stagion novella
Veste di verde smalto
Il prato il campo il bosco il colle il piano
Con mille sussuretti
Scherza zefiro intorno
E già si mira nella gara pretiosa
Spuntar il giglio il gelsomin la rosa.
Già l'ussignol si sente
Che va di fronda in fronda
Scherzando e par ch'esprima
Ne' modulati accenti
Del suo tenero petto
In queste voci l'amoroso affetto.

12 Recitative

Glorious prince
Amidst so very many devoted rounds of applause,
I also scatter my wishes:
May it please the benign sky
To grant you a long old age;
May every favorable star shine for you,
And may Fortune always be your faithful servant;
May every cloud of grief flee from you,
And may joy, smile, and delight
Alone come with me to dwell here;
May this birthday recur often for us,
To celebrate many times your birth
And your illustrious rule,
In letters of gold,
Among ones happier than this may it be written,
And may this echo be heard on every shore:
May Christianus live, and may his glory live!

Now the new season

13 Recitativo

Now the new season
Is clothing in green splendor
The meadow, the field, the woods, the hill, and the plain.
With a thousand little sighs
Zephyrus is delightfully blowing,
And the lily, the jasmine, the rose now are seen
Blossoming in dainty competition.
Now the nightingale is heard
Playfully leaping from leaf to leaf,
And it seems that it's expressing
In its tuneful melodies
The amorous fondness
Of its tender heart in these words:

14 Aria

Scherza l'aurea e ride il prato
 Langue il fonte per amor
 La mia cara è più seguace
 Del mio canto e del mio ardor.

15 Recitativo

Così in dolce favella
 Di nuove piume adorno
 Spiega quell'augellin l'ardor ch'ha in seno
 Ed io solo languisco
 D'antiche pene carco
 Mia bella Filli oh Dio
 Vita di questo cor, cor di quest'alma
 Col vezzo di tuoi sguardi
 In stagion così bella
 Fa che fra tante pene
 Nasca sol nel mio petto un fior di spene.

16 Aria

Occhi cari un sguardo solo
 Può dar pace al fiero duolo
 Che consuma questo cor.
 Vago labro un tuo sorriso
 Il seren del tuo bel viso
 Mi può far contento ogn'or.

Dori, vezzosa Dori**17 Recitativo**

Dori, vezzosa Dori
 Bella cagion della mia dolce pena
 Dove sei che non senti
 Del tuo Fileno gli amorosi accenti
 Forse tu dormi o cara

14 Aria

The breezes play, and the meadow laughs,
 The fountain languishes for love;
 My dear is more desirous
 Of my song and my ardor.

15 Recitativo

Thus in sweet speech,
 Adorned with new feathers,
 That little bird expresses the fire in its heart.
 And I alone languish,
 Burdened with torments from times gone by:
 My pretty Filli, oh God,
 This heart's life, this soul's heart,
 With your pretty glances,
 In a season so beautiful,
 Please do make, among such torments,
 A flower of hope come to life in my heart.

16 Aria

Dear eyes, a single glance,
 Can grant peace to the fierce grief
 That consumes this heart.
 A pretty lip, a smile from you,
 The brightness of your pretty face,
 Can make me content at every hour.

Dori, pretty Dori**17 Recitativo**

Dori, pretty Dori,
 Pretty cause of my sweet torment,
 Where are you that you don't hear
 The amorous rhymes of your Fileno?
 Perhaps you're sleeping, O dear,

Né pensi ch'in quest'ora
lo giro sospirando
Ove tu fai dimora
Non vorrei che la mia voce molesta
Togliesse il bel riposo agli occhi tuoi
Ma se tu non sei desta
Ch'ascolterà pietosa a miei sospiri
E darà qualche pace a miei martiri.

18 Aria

Dolce sonno del mio ben
Un momento
Parti almen dag'occhi suoi.
Fa che ascolti il mio martir
E poi torna
Là a coprir coi vanni tuoi.

19 Recitativo

Goder placido sonno
Possono i tuoi bei lumi o vaga Dori
Ma i lumi miei non ponno
Se da te volgo il piede
Vegli o dorma l'amante anima mia
Altri che te non mira
Ovunque i tuoi pensieri e gli occhi gira
E qual pena maggiore
Può mai darsi in amore
Che l'aver sempre avanti
La bella imago dell'amato soggetto
E non poterle dire le parole
Che detta il caldo affetto.

20 Aria

Viver non so contento
Né pur un sol momento

And don't imagine that at this hour
I'm going around sighing
Where you're making your stay.
I don't want my bothersome voice
To remove sweet repose from your eyes;
But if you're not awake,
Who will listen kindly to my sighs
And grant some peace to my sufferings?

18 Aria

My dear's sweet sleep,
Do at least depart
One moment from her eyes.
Make her hear my lament,
And then return there
To cover her with your wings.

19 Recitativo

Your beautiful eyes, O pretty Dori,
Can enjoy peaceful rest,
But my eyes can't do so.
If I turn my steps from you.
Whether my loving spirit is awake or asleep,
It doesn't see anything but you,
Wherever it directs its thoughts or eyes.
And what greater grief
Can there be in love
Than having always before me
My beloved's beautiful image
But not being able to utter the words
Spoken by ardent desire?

20 Aria

I can't live in contentment,
Not even one sole moment,

Cara lontan da te.
Altro non è ch'orrore
Quando mi mostra amore
Se Dori mia non è.

21 Recitativo

Oh se un tuo bel sospiro
Mi facesse palese o Dori bella
Che se desta e ch'ascolti il tuo Fileno
Qual soave diletto
Mi porterebbe quel sospir nel seno
Il dì che s'avvicina
Non mi faria partir doglioso e mesto.
E forse al sonno chiuderei le luci
Perché pietose amore
Potrebbe far che quand'io dormo il sogno
Vi conducesse quel sospiro al core.

22 Aria

Sento che dice amor
Che tu m'ascolti o bella
E che sospiri ancor nel mio partire.
Parto contento sì
Ma sappi che sei quella
Che mi puoi far un dì lieto gioire.

Lieve turba canora

23 Recitativo

Lieve turba canora
In dolci modi avvezza
A salutar l'aurora
O chiusa viva o spieghi l'ale ai venti
In quante guise o quante
Lo stato d'un amante a me rammenti.

Dear, far away from you.
It's nothing other than horror
When Amor shows me
Something that isn't my Dori.

21 Recitative

Oh, if only one pretty sigh of yours
Would be shown to me, O pretty Dori!
For if you're awake and hear your Fileno,
What sweet delight
That sigh would bring to my heart!
The day that's approaching
Wouldn't cause me to depart in grief and sadness.
And perhaps I might close my eyes in sleep
Because Amor would kindly bring it about
That when I sleep a dream I was having
Would conduct that sigh to my heart.

22 Aria

I hear Amor saying
That you hear me, O beauty,
And that you even sigh at my departure.
I depart in contentment, yes,
But know that you're the one
Who someday could make me feel joy.

Little tuneful flock

23 Recitative

Little tuneful flock,
Accustomed to salute the dawn
With sweet melodies,
Whether you live encaged or spread your wings to
the winds, in how many guises, O how many,
Do you remind me of a lover's state!

24 Aria

Chi chiedesse all'augelletto
Cui ristretto
La prigion fuggir non lice
Ei diria son più felice
D'ogni augel che sciolto va.
La pietosa man vezzosa
Che mi porge e l'onda e l'esca
Fa che più non mi rincresca
Dì perduta libertà.

25 Recitativo

Spinto da un bel desio
Gira l'amante al caro oggetto intorno
E periglio non cura
E no 'l ritien paura
lo 'l miro e penso
E fra me dico allora
Giusto così fa l'augelletto ancora.

26 Aria

Non perché veda
Di strano aspetto
Fallace immagine
Che la minaccia
S'astien da preda
Quel augelletto
Che in onta al rigido
Villano ingrato
Dal campo amato
Esca procaccia.

24 Aria

He who might ask the little bird
That in its confinement
Can't escape from its cage
Would be told: I'm happier
Than every free bird.
The devoted pretty hand
That gives me drink and food
Means that I no longer regret
My loss of liberty.

25 Recitativo

Fueled by a beautiful desire,
The lover revolves around his dear
And doesn't care about the danger,
And fear doesn't hold him back.
I see him and think
And then say to myself:
The little bird is right after all.

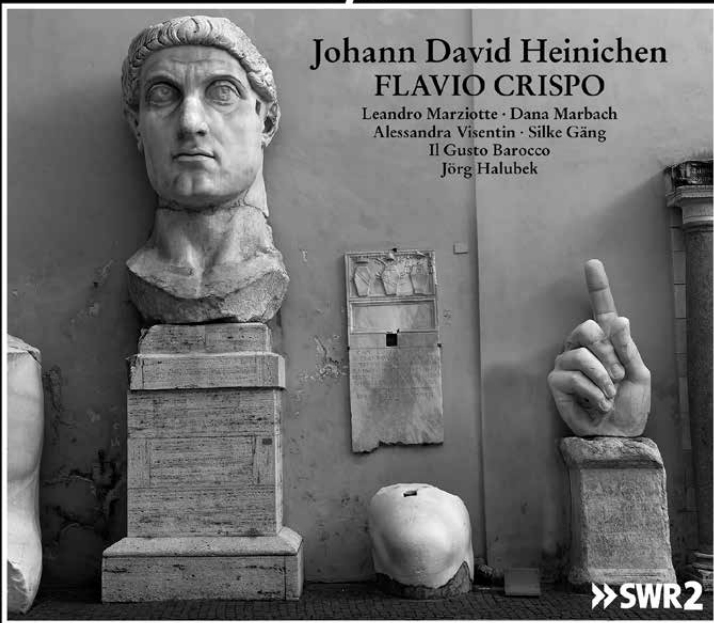
26 Aria

It isn't because it fears
The fallacious image
Of strange aspect
That threatens it
That it abstains from booty.
That little bird,
Despite the strict villain
Who's an ingrate,
Procures sustenance
From its beloved field.

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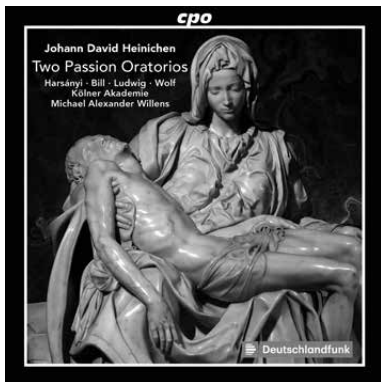
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