



# Maria & Maddalena Francesca Aspromonte

I BAROCCHISTI · DIEGO FASOLIS



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\* Critical edition by **Francesco Lora**

**Francesca Aspromonte**, soprano, concept & repertoire selection  
**Boris Begelman**, solo violin (Tracks 5, 8 & 10)

**I Barocchisti**  
**Diego Fasolis**, conductor



Day and night, brunette and blonde, sacred and profane love, old and young... mother and prostitute: the Virgin Mary and Mary Magdalene.

We grow up certain of their differences, comforted by that ancient story so familiar to us, of which we know every detail and every character. But if we listened to their story through music, we could discover what makes them similar. Two women. Two women described as beautiful and strong, two women who were both young and who turned their lives upside down by making a choice: the choice to abandon themselves completely to an ideal, to their faith. Have you ever thought of a Magdalene who remains a slave to earthly pleasures? Could we ever imagine the Virgin graciously refusing the fulfilment of the prophecy of the angel Gabriel?

"No, thanks... I'm good!"

The symbolic sacrifice of these two women is so deeply rooted in the imagination of all of us, whatever our religious denomination, that we almost leave it in the background, taking it for granted. And yet in song, even if rarely together on the same stage, they tell us about that choice, their fear, as well as the suffering and joy of their journey. Interpreting the Virgin means to experience at the same time the immeasurable joy of motherhood and the excruciating pain of her Son's foreboding death, with a lump in the throat and a broken voice; to sing Magdalene is to feel the tremor, the ecstasy of the soul that wants to free itself from the chains of sin even through suffering, in the joyful certainty of reaching a higher pleasure.

To be both is to be a woman who writes her own destiny accepting the consequences, living all the emotions without repentance, without regrets, with pride.

To be both is a teardrop of freedom.

– Francesca Aspromonte

## **Maria & Maddalena**

Two characters. On the one hand the Virgin Mary, mother of Jesus and the Mother of God, the woman — the *only* woman — conceived immaculately, the greatest custodian of the mystery of the divine Incarnation, from the Annunciation to Pentecost, and the first advocate of mankind to God, who is her father and son. On the other, we have Mary Magdalene, torn between heavenly love and earthly love, the sinful woman, Jesus' faithful disciple, the true penitent, the synthesis of all the forgiven characters that populate the New Testament, the first eyewitness and the first announcer of the Resurrection. They are two cardinal female figures in the Gospel, as well as in Christian thought in general, although they are as opposed to each other as fire to water, incense to sulphur or angels to sirens. They follow different paths in their moral premises and in their earthly destiny, but they meet around the preaching Christ, and remain

with him — when almost all the others have fled in fear, and all the men, except for one — to weep together under his cross.

The oratorio is a musical genre, widespread in the Catholic world, a genre that is neither profane nor sacred, but devotional, in other words: an expression of the religious, moral and often political concerns of a community. It is not a Bible for the poor, no elementary catechesis of the people: in its highest expression — the one captured on this recording — it is instead a product for the ruling class, which educates itself, enjoys itself, questions itself and reflects on itself. As a rule, it is created by a librettist with a solid theological background and a composer who is called upon to express the best of himself. The performance is presented by renowned singers, not distracted by the heat of opera seasons, and attended by an attentive, prepared and selected audience. It is a product of a refined and ephemeral nature: its meticulous production often is restricted to

a single performance, destined, however, to be remembered through chronicles, printed librettos and calligraphic scores preserved or distributed, for propaganda, among the learned and powerful.

The stories around the Virgin Mary and Mary Magdalene, told in music, have their natural home in the oratorio, especially during the golden age straddling the 17th and 18th centuries, and in artistic capitals of the Catholic world such as Bologna, Modena, Rome and Vienna, but also Mantua, Naples, Palermo and Venice. From a dramatic point of view, oratorios usually focus on subjects taken from the biblical Old Testament, inspired by the lives of saints or built around moral or historical allegories: all this was serving the doctrine of the Counter-Reformation. Subjects from the New Testament were much rarer, a group of texts that in the Catholic world, respectfully but paradoxically, were usually shrouded in prurient inaccessibility: it was considered inappropriate for the figure of God the Son

to become a character in a drama. This situation benefited those closest to Jesus, that is, those in whom the mysteries of the Incarnation, Salvation and Resurrection were best realised: first and foremost, the Two Marys.

From a musical and poetic point of view, despite the characteristic recourse to duets and madrigals, the cornerstone forms of the Catholic oratorio are the recitative and the aria. Following convention, the affections and circumstances of the Virgin Mary and Mary Magdalene are mostly expressed in recitatives and especially in arias. But two aspects are striking. Firstly, in the oratorio genre, unlike opera and its conventions, the same character usually sings two or even three arias in a row, creating an extensive monologue with a wide contrast of affects. Secondly, the oratorio genre was extremely open to musical, theatrical and rhetorical experimentation, so that conventional structures could be accommodated, but also challenged, giving musicians ample

room to demonstrate their refined skills to a competent audience. The project presented here is therefore an *excursus* on the figures of the Two Marys, but also an essay on the language of the oratorio and the formal shapes of the aria in the decisive years around 1700.

The oldest of the arias on the programme, written in 1691, is dedicated to the Virgin Mary. From a dramaturgical, cultural and historical point of view, it is perhaps also the most suitable piece to illustrate the breadth of scope of the phenomenon in question. It is a passage from the *Crocifisso per Grazia* (Crucifixion for Grace) by Antonio Draghi and Niccolò Minato, respectively the choirmaster and poet at the Viennese imperial court of Leopold I of Habsburg. In defiance of Aristotelian unity, the oratorio traces, from the conception to the last breath, and not without comic passages, the entire life of Saint Gaetano (Cajetan) Thiene, founder of the religious order of the Theatines and proud

opponent of the Lutheran Reformation. One Christmas night, the Virgin Mary, supreme intermediary between God and man, appears to him to place the newborn Jesus in his arms, and to sing an aria that offers a lesson on the divine as well as human nature of God the Son, "Ecco qui l'incomprensibile", a piece that presents both the astonished pride of the mother and the majesty of the Queen of Heaven.

Remarkable about this aria is that it is clearly intended to be a part of one of Draghi's oratorios, but was actually composed by another composer who was only involved in this specific piece. And that composer is none other than the dedicatee himself: the devoutly Catholic Leopold I, an excellent musician. The song of the Mother of God thus springs from the pen of the Holy Roman Emperor, God's highest temporal representative on earth. Another feature, unique in this programme, should be highlighted: this is a strophic aria, a typical form of the 17th century that died



out during that same century. In each of the two stanzas — with different words, but the same music — the singing is supported only by the basso continuo; after each strophe there is an instrumental refrain with a more complex contrapuntal elaboration. On the contrary, all the other pieces presented on this album belong to the first decade of the 18th century, and adhere to the *da capo* aria form (consisting of a tonally closed A section, a contrasting and open B section, and then a reprise of the A section).

Giovanni Lorenzo Lulier was one of the most talented and versatile musicians active in Rome in the last quarter of the 17th century; a cellist and a composer, working closely together with Arcangelo Corelli, and a protégé of cardinal-patrons Benedetto Pamphili and Pietro Ottoboni. He died in the spring of 1700. One of his oratorios, *Per la nascita del Redentore* (For the Birth of the Redeemer), was performed posthumously around Christmas the same year. It is possible that it was a reworking of a piece

he had composed two years earlier, and also contains a psychological journey of the Virgin Mary around the birth of Jesus. First, she sings the festive aria “Di quei lampi che vanta l'aurora”, inviting the angels to join in her exultation. Further on, she foreshadows the sufferings of Christ scourged, crowned with thorns and crucified, and through the sight of the blissful sleep of the infant God she already witnesses the dead body of Jesus laid in the tomb. The son's sorrows are those of the mother, who sings a lullaby in an undulating ternary metre, which becomes restless due to frequent and excruciating rhythmic imbalances.

In Lulier's two arias, one can hear innovations that had matured by the end of the 17th century and were ready to break through in the new century. The orchestra, for example, is reduced to a single, brilliant part of unison violins, leaving out the violas; the solo instrument — in this case a violin — alternates with the tutti and competes with the voice; the basso continuo, which

previously would have been constantly present, sometimes falls silent and leaves the other parts unsupported.

The new formal characteristics become even bolder, exaggerated to the point of ridicule, and mocking the expectations of the audience, in Giacomo Antonio Perti's aria “Del campo il bel fiore”. Perti was Wolfgang Amadeus Mozart's teacher, composed for no less than eighty years, hardly ever left Bologna, was idolised in theatres, academies and churches and was admired by princes, popes and emperors. He devoted himself almost entirely to vocal, operatic, chamber and sacred music, and avoided instrumental music, which he preferred to delegate to pupils and specialised collaborators such as Giuseppe Torelli: hence the paradoxical oblivion into which he eventually fell.

The aria concerned belongs to *Gesù al sepolcro* (Jesus at the Tomb, 1703), an incisive reworking of a Passion Oratorio

that Perti had written in 1685. His original setting of the text ‘Del campo il bel fiore’ had a simple, dance-like character, and portrayed the sweet and moving exultation of the Virgin Mary before the dead body of Jesus. On the same poetic text, eighteen years later, Perti composed an aria in which the A section is accompanied in unison by violins and violas, in an assertive, mobile and dry manner, without basso continuo. An energetic but very short instrumental refrain acts as a bridge to the B section. This section continues in the style of section A. Just when one would expect nothing more than a repetition of the first section, one hears a dazzling full-orchestra accompaniment instead, in the style of the refrain between section A and section B. Within this passage, the vocal part stretches out its superb melodic line even more proudly, more virtuosic, moving through its entire range with complex triplet figurations.

Some mystery surrounds the oratorio *La Sepultura di Cristo* (The Burial of Christ), which belonged to Perti's library and has a manuscript that is partly autograph. In truth, however, it seems to be a reworking, carried out by several composers after 1704, of a lost score by Giacomo Cesare Predieri. A copyist has transcribed the exquisite aria "Del Nazareno non era in seno", entirely accompanied by a solo violin. The violin is granted an instrumental prelude (Adagio) of six poignant bars before the actual da capo aria takes place. We do not know who the author is: the manuscript recognises Perti's hand in the addition of three indications, but the piece could be by Predieri or may well have been provided by Giuseppe Torelli, an excellent violinist, who often contributed tacitly to Perti's compositions. One may wonder why the Virgin Mary intones such a lively piece near the dead body of Jesus? It serves to decisively assure the Apostle John that those wounds are the human being's open gateways to God.

Perti's legendary rival was his contemporary Alessandro Scarlatti. They competed mainly at the court of Ferdinando de' Medici, Prince of Tuscany, but kept their respective "fiefdoms" separate: Bologna and Florence for the former, Naples and Rome for the latter. In the papal city, in 1700 or 1703, Scarlatti composed an oratorio to a libretto by Ottoboni, *La Santissima Annunziata* (The Most Blessed Virgin Announced). It recounts Mary's astonishment and anguish about, and her adherence to, the mystery of the Incarnation and her awareness of the Passion and Resurrection. The finale of the oratorio is one of the composer's highest peaks of expression, and consists of a structure spanning two contrasting arias linked by a recitative. The first aria, "Stesa a piè del tronco amaro", has a meditative character: the instrumental accompaniment, apparently incorporeal, actually boils with pungent harmonic subtleties. The second aria, "Nella patria de' contenti", accompanied by lashing, dotted-rhythm figurations, instead focuses on the



Diego Fasolis  
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determined self-election of the Virgin Mary to become the mother of the suffering. According to a certain tradition, two other Gospel figures converge in the character of Mary Magdalene: the sister of the same name of Martha and Lazarus and the woman who anoints Jesus' feet with precious spikenard oil. *La conversione di Maddalena* (The Conversion of Mary Magdalene) by Giovanni Bononcini was sung in 1701 at the court of Leopold I. It focuses on the inner conflict of Mary Magdalene who, spurred on by Martha towards divine love, breaks free from profane love and comes closer to God. The psychological journey unfolds through a musical discourse that demonstrates the fabulous wealth of expressive means of this young composer, who had already gained experience in Bologna, Rome, Naples and Venice. The aria "Sinché ridon le rose odorose", with its sure-footed gait, is again a confident declaration of love towards worldly passions; "Cor imbelli a duo [sic] nemici" reflects the personal battle on the

path to conversion, with the voice and the concertante violin competing with each other. The concluding, voluptuous and pressing "Si, si risolvo col mio dolore", finally expresses the determination to live a new life turned towards Heaven.

In 1690, Bononcini had already composed an oratorio on the same character — *La Maddalena a' piedi di Cristo* (Mary Magdalene at the Feet of Christ) — for the court of Francesco II d'Este, Duke of Modena, arguably the most important centre for the development of the oratorio in seventeenth-century Europe. The libretto tells the story of the woman who anoints Jesus' feet. In revised form (with the addition of Martha's part), it became the basis of a score by Antonio Caldara, composed in 1699 for Mantua and now known in the version that was presented in Vienna in 1713. The aria "Pompe inutili, che 'l pompo animate" contemplates the repentance of the protagonist, who decides to turn towards Jesus. It features

an extended concertante part for the cello — the instrument played by the composer himself — and a striking contrast between the sorrowful A section and the impetuous B section. An obsessive dactylic rhythm and the warm accompaniment of violas, without violins, defines the hypnotic aria "In lagrime stemprato il cor qui cade", in which Mary Magdalene comes to the Pharisee's house to meet Jesus.

The most authentic Magdalene, however, is the one at the foot of the Cross, together with the Virgin Mary, the Magdalene who is the first to meet Jesus on the morning after the Sabbath and the first to announce the Resurrection to the other disciples. She is presented in her announcing role in the *Oratorio per la resurrezione di nostro signor Giesù Cristo* (Oratoria of the Resurrection of our Lord Jesus Christ), the masterpiece that Georg Frideric Handel presented in Rome, at the Palazzo Ruspoli, on Easter Day 1708. In spite of common decency, which forbade women virtually everywhere from

appearing in oratorios and delegated the soprano and contralto parts to castrated singers, the part of Mary Magdalene was created for Margherita Durastanti. After the Holy See had issued a warning, however, she had to be replaced at the performances by a certain Pippo. This great virtuoso and actress, Händel's Italian muse, inspired several of his arias, including the incisive "Ho un non so che nel cor" (brazenly sung in unison with the violins and performed again during the 1709-10 Venice carnival in the opera *Agrippina*) and the sumptuous "Se impassibile, immortale" (with violin and viola da gamba solos and a pair of oboes).

### **Francesco Lora**

(Translation: Calvin B. Cooper)



## I Barocchisti

**First violins:** Fiorenza De Donatis Rognoni (leader), Carlo Lazzaroni, Andrea Rognoni

**Second violins:** Alberto Stevanin (prima parte), Daniela Beltraminelli Krebs, Elisa Imbalzano, Àgnes Kertész,

**Viola:** Giovanni De Rosa, Fiorenza De Donatis Rognoni \*, Carlo Lazzaroni \*, Alberto Stevanin \*, Daniela Beltraminelli Krebs \*, Elisa Imbalzano \*

**Violoncello:** Mauro Valli

**Viola da gamba:** Cristiano Contadin

**Double Bass:** Vanni Moretto

**Oboe:** Pier Luigi Fabretti (1), Guido Campana (2)

**Bassoon:** Giulia Caterina Genini

**Trumpet:** Matteo Frigè, Matteo Macchia

**Theorbe:** Giangiacomo Pinardi

**Organ & Harpsichord:** Andrea Marchiol

\* on track 11 only

**I BAROCCHISTI**

[www.BarocchistieCoro.ch](http://www.BarocchistieCoro.ch)

## Lyrics

1

### G. L. Lulier: Oratorio à 6 per la Nascità del Redentore

"Di quei lampi che vanta l'aurora" (*Maria Vergine*)

Di quei lampi che vanta l'aurora  
di quel sol che fra gl'astri indora  
oggi un'alma più vaga sarà.  
E seguace di scorta novella  
che la rende più lieta, più bella  
nuova luce alle sfere darà.

Of those flashes that the dawn boasts  
of that sun which among the stars does  
indorse  
today a soul shall be more vague.  
And follower of the new escort  
that makes it more joyful, more beautiful,  
will give new light to the spheres.

2

### G. Bononcini: La conversione di Maddalena

"Del favellar divino...Sinché ridon le rose" (*Maddalena*)

*Recitativo*  
Del favellar divino  
serbo pur anco impieni  
nell'alma i sensi  
e nell'orecchio il suono.  
Ma ch'io sul fior degli anni  
deggia del viver mio la miglior parte  
segnar col pianto e calpestar col piede.

*Recitative*  
I still nurture the  
sensations of divine speech  
impressed in my soul,  
and the sound in my ear;  
but should I mark with tears  
and trample underfoot  
the prime years of my life?

Con sì rigida legge la senil gravità sol viene  
astretta,  
ma l'età giovenil non è soggetta.

Only grave maturity is constrained with  
such rigid laws,  
but the age of youth is not subject to them.

*Aria*

Sinché ridon le rose odorose  
sulla fronte di vaga beltà,  
s'infiori, s'onori  
quel tempo sereno  
di calma ripieno  
che gioie sol dà.

*Aria*

As long as fragrant roses laugh  
on desirous beauty's brow,  
decorate and honour  
that serene period  
full of tranquillity,  
which only happiness gives.

3

### Leopoldo I d'Asburgo. Fragment from Antonio Draghi's "Il Crocefisso per Grazia"

"Ecco qui l'incomprensibile" (*Maria Vergine*)

Ecco qui l'incomprensibile  
che da me compreso fu  
ecco DIO reso passibile  
VERBO in cielo e qui GIESU'.

Here is the incomprehensible  
That was grasped by me  
Here is GOD made passable  
WORD in heaven and JESUS on earth.

Brevi fasce circuiscono  
fatto umano chi è divin  
gli ampi Cieli nol capiscono  
ivi Immenso, qui Bambin.

Short bands encircle  
made human who is divine  
the wide heavens do not understand  
Immense over there, on earth a Child.

**Giovanni Battista Bononcini: La conversione di Maddalena**

"Cor imbelle a due nemici"

Cor imbelle a due nemici  
come mai resisterà?  
Nel duolo instabile  
ch'il cor m'esanima  
non sa quest'anima  
gioire, languire non sa.

How will a weak heart ever withstand  
these two nemeses?  
In the volatile grief,  
this soul does not know  
what leaves the heart lifeless,  
it neither knows joy, nor languishing.

**Antonio Caldara: La Maddalena ai piedi di Cristo**

"Omai spezza quel nodo...Pompe inutili" (*Maddalena*)

*Recitativo*

Omai spezza quel nodo  
che, benché sembri caro,  
è pur catena!  
Non più vivi rubella a quella Mente eterna  
che tante in tuo favor grazie diffonde.  
Questi son pur quei giorni  
in cui del Nazaren gli alti portenti  
danno, à pro' de' mortal, volo alla fama.

*Recitative*

Now break that tie  
that, though it seems precious,  
is still a chain.  
Live no longer in opposition to that eternal  
mind,  
that showers so many graces on you.  
These are indeed the days  
in which the Nazarene's great miracles

Tu là corri e al Suo piede  
mesta de tuoi deliri  
offran lagrime gli occhi e'l cor  
e il cor sospiri.

that benefit the mortals, have become  
renowned.  
Hasten there, and at his feet,  
contrived by your transgressions  
let your eyes offer tears,  
and your heart offer sighs.

*Aria*

Pompe inutili che il fasto animate  
non sperate di dar più tormento al cor.  
Ite a terra vili immagini d'error!

*Aria*

Useless pomp that adds to splendour,  
do not hope to torment my heart any more.  
Down to the dirt, vile images of failure!

**Giovanni Battista Bononcini: La conversione di Maddalena**

"Sì sì, risolvo col mio dolore"

Sì sì, risolvo col mio dolore  
sanar del core l'infedeltà.  
Pupille amanti stillate in pianti  
de' vostri sguardi la libertà.

Yes, yes, I am resolved to heal  
The unfaithful heart with my pain.  
Loving eyes, distil the freedom  
of your gaze in tears.

**Giovanni Lorenzo Lulier: Oratorio à 6 per la Nascità del Redentore***"Tu dormi o Figlio...Figlio mio, se nel pensiero" (Maria Vergine)**Recitativo*

Tu dormi, o Figlio,  
 e forse saranno i sogni tuoi  
 sogni di pene.  
 Vedrai, benché da lungi,  
 mentre al ciglio d'un Dio tutt'è presente,  
 Gerosolima ingrata  
 prepararti flagelli e spine e croci.  
 Saran larve feroci,  
 fra i tuoi riposi,  
 la sembianza orrenda della tua morte,  
 che Giudea sospira.  
 E colmo d'odio e d'ira  
 il rimirare il popolo spietato  
 aspettar che Tu dia l'ultimo fiato.

*Aria*

Figlio mio, se nel pensiero  
 così fiero pur mi sembra il tuo dolore,  
 che farò, madre infelice,

*Recitative*

You sleep, my Son,  
 and perhaps your dreams will be  
 dreams of sorrow.  
 You shall see, though from afar,  
 while at the eye of a God all is present,  
 Ungrateful Jerusalem  
 Prepare yourself for scourges and thorns  
 and crosses.  
 There will be ferocious larvae  
 among your resting places,  
 the hideous aspect of your death,  
 which Judea desires.  
 And filled with hatred and wrath  
 you will gaze upon the merciless crowd  
 waiting for You to give Your last breath.

*Aria*

My Son, if in thought  
 your sorrow seems to me so proud,  
 what shall I do, unhappy mother,

quando tu, dal tronco altero,  
 mi dirai "Mia genitrice,  
 cangia figlio or che il tuo more!"

when, from the wood of the cross,  
 you say to me, "My mother,  
 Change your son, now that his death is  
 coming!"

**Giacomo Antonio Perti (1661-1756): La sepoltura di Cristo***"Del Nazareno non era in seno" (Maria Vergine)*

Del Nazareno  
 non era in seno cor da ferir.  
 Lo fece dono di pentimento  
 ma, non contento,  
 un empio volle quel fianco aprir.

The Nazarene  
 had no heart in his chest to wound.  
 He offered it as a gift of repentance  
 but, not contented with it,  
 an impious one wished to open his side.

**Antonio Caldara: La Maddalena ai piedi di Cristo***"Deh, s'un tempo percossa...In lagrime stemprato" (Maddalena)*

*Recitativo*  
 Deh, s'un tempo,  
 percossa dall'amor del mio Dio  
 che sua mi vuole,  
 duro scoglio sembrava in mezzo all'onde,  
 l'ardente zel di Cristo

*Recitative*  
 Ah, though once  
 the burning zeal of Christ  
 once seemed to me a hard rock amid the  
 waves  
 I was struck by the love of my God,

che venne a sparger foco in ogni seno  
così m'arde e consuma  
che, fatto un altro cor da quel di prima  
l'effigie in lui dell'amor suo s'imprima.

*Aria*

In lagrime stemprato il cor qui cade.  
Già s'ellesse  
l'orme impresse  
del suo piè di seguir,  
di seguir del Ciel le strade.

who wants me to be his.  
He came to spread fire in every chest,  
and it burns and consumes me,  
so that, having made a new heart from the  
previous one,  
the image of his love is stamped upon it.

*Aria*

Dissolved in tears, here my heart gives way.  
Already it has chosen to follow  
the tracks left  
by His feet,  
to follow the paths of Heaven.

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12

**Giacomo Antonio Perti: Gesù al Sepolcro**

*"Giovanni, ah tu del Figlio...Del campo il bel fiore" (Maria Vergine)*

*Recitativo*

Giovanni, ah, tu del Figlio  
discepolo più caro e più gradito!  
Di' s'in lui più ravvisi la primiera beltà,  
se più il conosci.

*Recitative*

John, ah, you are the closest  
and most appreciated disciple of the Son!  
Tell me if you discern the beauty of life in him,  
as you know him best.

*Aria*

Del campo il bel fiore sfrondata è, perché?  
Sì tenero giglio  
già reso vermiglio  
tra spine moleste  
tra siepi sì infeste  
più giglio non è!

*Aria*

Of the field the beautiful flower is plucked,  
but why?  
Such a tender lily  
already made vermilion  
among thorns so troublesome  
among hedges so infesting  
is no longer a lily!

---

14

**George Frideric Handel 1685-1759): La Resurrezione**

*"Se Maria dunque spera...Ho un non so che nel cor" (Maddalena)*

*Recitativo*

Se Maria dunque spera  
e spera ancor Giovanni  
anch'io dar voglio  
con sì giusta speme  
qualche tregua agli affanni.  
Ma pure, chi ben ama sempre teme  
e nell'amante mio misero core,  
benché speranza regni,  
bandir non può il timore.  
Or, degli opposti affetti  
a chi debba dar fede

*Recitative*

If Mary then hopes,  
and John still hopes,  
I, with such well-founded hope,  
will also allow  
some rest to my distress;  
but those who truly love always fear,  
and from my poor, loving heart,  
though hope now rules,  
fear cannot be banned.  
Now which of these opposing feelings  
I should trust

vedrò volgendo il piede  
all'adorato speco  
tomba del mio Giesù.  
Vada Giovanni a consolar Maria,  
Cleofe sia meco!

*Aria*

Ho un non so che nel cor  
ch' invece di dolor  
gioia mi chiede.  
Ma il core uso a temer  
le voci del piacer,  
o non l'intende ancor  
o inganni del pensier  
forse le crede.

I shall discover as I turn my steps  
to the beloved cave,  
the tomb of my Jesus;  
let John go to comfort Mary,  
Cleophas, stay with me.

*Aria*

I have something in my heart,  
that instead of pain,  
asks me for joy.  
But my heart, so used to fear,  
either cannot understand  
the voices of pleasure  
or perhaps believes them to be  
an illusion of thought.

15

**George Frideric Handel 1685-1759): La Resurrezione**

“Se impassibile, immortale” (*Maddalena*)

Se impassibile, immortale  
sei risorto o Sole amato,  
deh fa ancor ch'ogni mortale  
teco sorga dal peccato.

If immovable and immortal  
you are risen, oh beloved Sun,  
ah, let all mortals rise with you  
out of their sinful state.

16

**Alessandro Scarlatti (1660-1725): La Santissima Annunziata**

“Stesa a pie' del tronco amaro...Mortali a voi consegno...Nella patria dei contenti”  
(*Maria Vergine*)

*Aria*

Stesa a pie' del tronco amaro  
sovra il sangue amato e caro  
dalle misere pupille  
calde stille io versarò.  
Ma l'estremo mio tormento,  
col pensare all'uom redento,  
coraggiosa soffrirò.

*Recitativo*

Mortali, a voi consegno  
tutta la speme d'ogni mio conforto!  
Vedrò dal sacro legno  
il Frutto del mio sen pendente e morto!  
Sarò vedova madre, eppur non voglio  
destar in voi pietà del mio cordoglio.  
Dono le piaghe del mio Figlio a voi,  
a voi le pene e la sua morte io dono  
se, chiedendo perdono di vostre colpe,  
inutile non fia

*Aria*

Lying at the foot of the bitter trunk  
Over the beloved and dear blood  
from my wretched eyes  
I will pour warm spills.  
But I shall suffer courageously  
my extreme torment,  
thinking of redeemed mankind.

*Recitative*

Mortals, to you I deliver  
all the hope of all my comfort!  
I shall see from the sacred wood  
the fruit of my heart, dead and hanging!  
I shall be a widowed mother, and yet I do  
not wish  
To arouse in you pity for my grief.  
I give the wounds of my Son to you,  
To you I give the pains and his death.  
If, asking for mercy for your sins,

quanto daranno a voi Gesù e Maria.

*Aria*

Nella patria dei contenti  
quando un giorno io poserò,  
sarò asilo ai rei viventi  
s'il lor pianto io sentirò.

it will not be in vain  
What Jesus and Mary will give you.

*Aria*

In the land of contentment  
when one day I shall rest,  
I shall be a refuge to the living kings  
Once I will hear their cries.

*In loving memory of*

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**Fabrizio Maria Olivi (1955-2020)**



## Acknowledgements

### PRODUCTION TEAM

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*This album was recorded at RSI Studios in Lugano, Switzerland, in July 2020, in collaboration with RSI Rete Due, Lugano.*



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