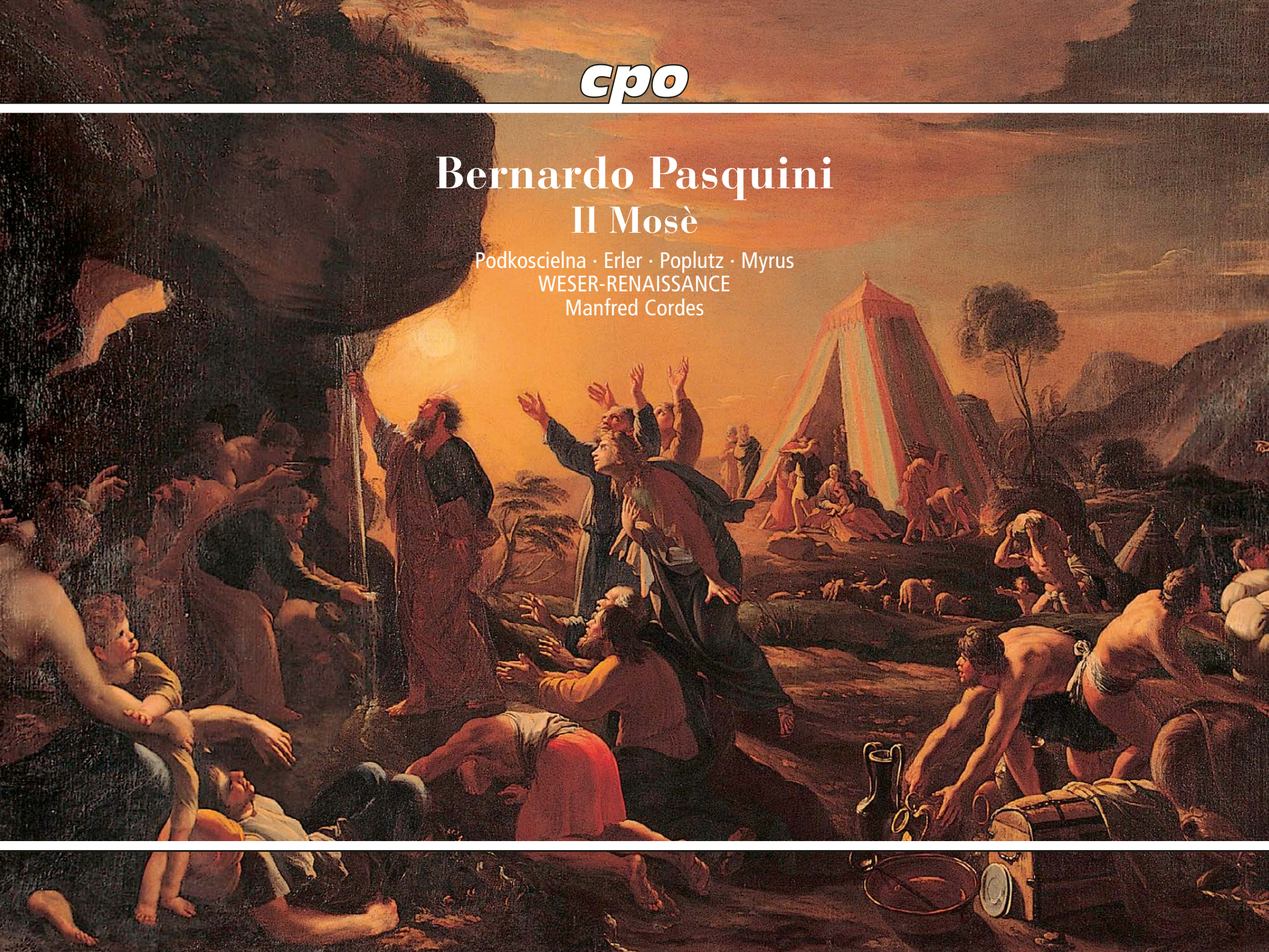


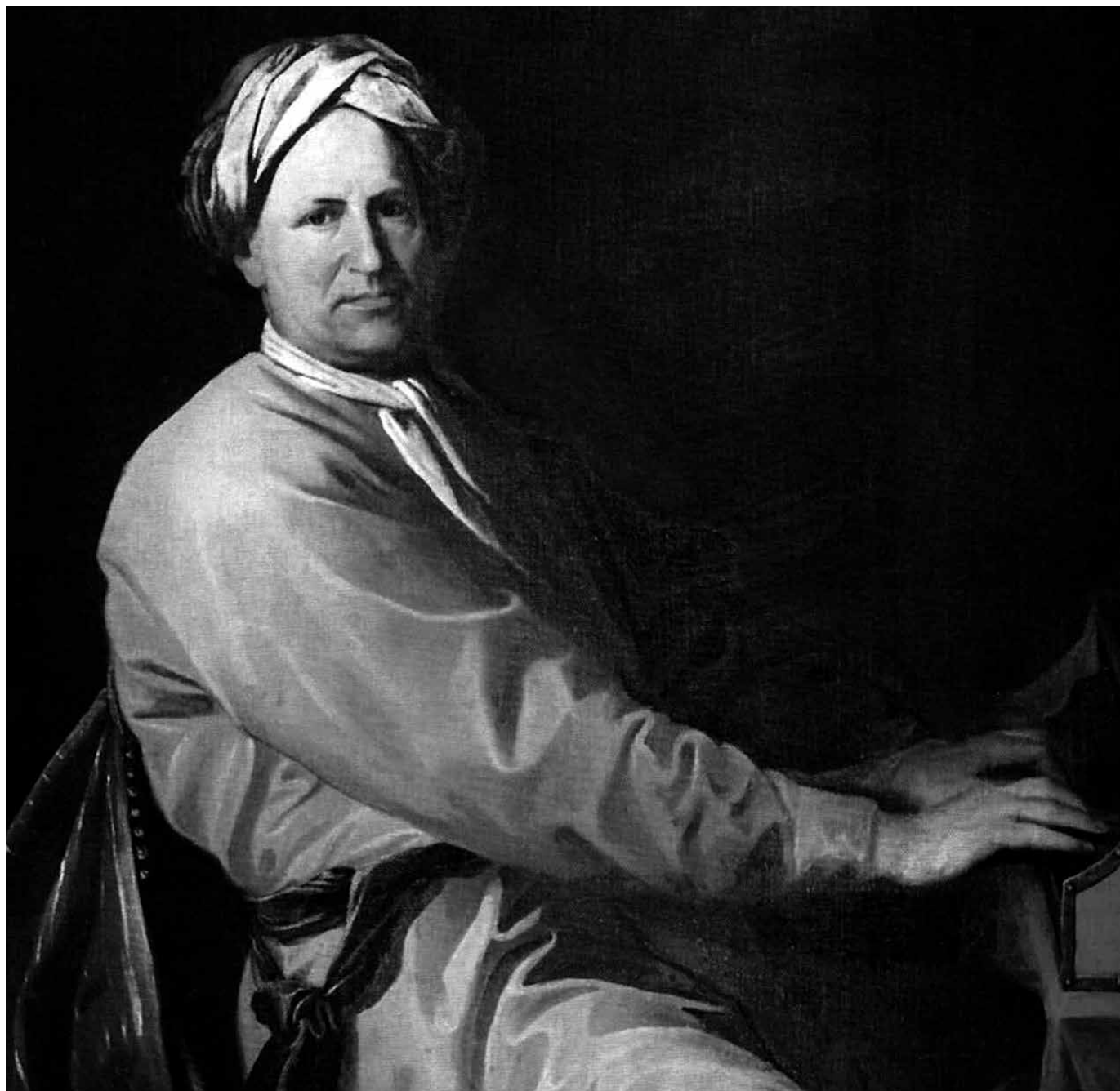
**cpo**

# Bernardo Pasquini

## Il Mosè

Podkoscielna · Erler · Poplutz · Myrus  
WESER-RENAISSANCE  
Manfred Cordes





Bernardo Pasquini

# Bernardo Pasquini 1637–1710

## Il Mosè

Oratorio in Two Parts for Four Voices, Strings & Basso continuo

### Prima Parte

|    |                                                        |      |
|----|--------------------------------------------------------|------|
| 1  | Sinfonia                                               | 3'17 |
| 2  | Recitative (Testo, Giosuè, Mosè): <i>Scorso già</i>    | 1'14 |
| 3  | Aria (Mosè): <i>Quel diletto</i>                       | 1'23 |
| 4  | Recitative (Testo, Getro, Mosè): <i>Dal padiglione</i> | 1'40 |
| 5  | Aria (Mosè): <i>Trattenete</i>                         | 3'13 |
| 6  | Aria (Getro): <i>Qui chiudete</i>                      | 2'36 |
| 7  | Recitative (Mosè): <i>Ite e sieno</i>                  | 0'39 |
| 8  | Recitative (Testo): <i>In un girar</i>                 | 0'43 |
| 9  | Aria (Testo): <i>O gradita povertà</i>                 | 2'04 |
| 10 | Recitative (Testo, Getro): <i>Primo sugl'aurei</i>     | 1'18 |
| 11 | Aria (Getro): <i>Se fama immortale</i>                 | 1'36 |
| 12 | Recitative (Mosè, Giosuè): <i>Giuste son</i>           | 0'45 |
| 13 | Aria (Mosè) – Recitative (Giosuè): <i>Odi attento</i>  | 2'06 |
| 14 | Aria (Giosuè): <i>D'una fede</i>                       | 1'38 |
| 15 | Recitative (Getro): <i>Mà qual mistero</i>             | 1'01 |
| 16 | Recitative (Giosuè): <i>La sete estinta</i>            | 1'02 |
| 17 | Aria (Giosuè): <i>Mà nostre voci</i>                   | 1'08 |

|    |                                                  |      |
|----|--------------------------------------------------|------|
| 18 | Recitative (Getro): <i>Quelle manne</i>          | 0'46 |
| 19 | Recitative (Giosuè): <i>Al famelico stuol</i>    | 0'35 |
| 20 | Aria – Recitative (Giosuè): <i>Dan del mondo</i> | 2'14 |
| 21 | Recitative (Mosè): <i>In qual aspro</i>          | 1'39 |
| 22 | Aria (Mosè): <i>Che si farà</i>                  | 1'42 |
| 23 | Recitative (Giosuè): <i>Così Mosè pregando</i>   | 0'44 |
| 24 | Recitative (Getro): <i>Alti prodigi intesi</i>   | 1'07 |
| 25 | Chorus: <i>Sommo retto del cielo</i>             | 1'45 |

**Seconda parte**

|    |                                                                     |      |
|----|---------------------------------------------------------------------|------|
| 26 | Aria (Testo): <i>Quella salma</i>                                   | 4'44 |
| 27 | Recitative (Testo): <i>Doppo notte</i>                              | 0'56 |
| 28 | Recitative (Giosuè, Mosè): <i>Del nostro campo</i>                  | 0'55 |
| 29 | Aria (Mosè): <i>Chi sarà</i>                                        | 1'30 |
| 30 | Recitative – Aria – Recitative (Getro): <i>Figlio, à che spargi</i> | 2'39 |
| 31 | Duet (Mosè, Getro): <i>Sù su alla pugna</i>                         | 0'59 |
| 32 | Recitative (Mosè, Testo): <i>Odi mio caro</i>                       | 1'12 |
| 33 | Aria (Giosuè): <i>Campioni seguaci</i>                              | 1'18 |
| 34 | Recitative (Giosuè): <i>L'Amalecita</i>                             | 0'52 |
| 35 | Aria (Giosuè): <i>Guerra, guerra</i>                                | 1'40 |
| 36 | Recitative (Testo): <i>Si terribile</i>                             | 1'17 |
| 37 | Aria (Testo): <i>Che non fà</i>                                     | 1'42 |
| 38 | Recitative (Testo): <i>Mosè frà tanto</i>                           | 0'51 |

|    |                                                  |      |
|----|--------------------------------------------------|------|
| 39 | Aria (Mosè): <i>Mio Dio</i>                      | 3'24 |
| 40 | Recitative (Mosè, Testo): <i>Sin che durò</i>    | 1'42 |
| 41 | Aria (Mosè): <i>Prima ch'io veggia</i>           | 1'19 |
| 42 | Recitative (Testo): <i>Sul bivio della sorte</i> | 1'08 |
| 43 | Aria (Testo): <i>Col zelo dal cielo</i>          | 1'28 |
| 44 | Recitative (Getro): <i>Prece divota</i>          | 1'42 |
| 45 | Aria (Getro): <i>Pupilla che sa piangere</i>     | 3'01 |
| 46 | Recitative (Testo): <i>Sceso Mosè</i>            | 1'08 |
| 47 | Chorus: <i>Stelle belle</i>                      | 1'53 |

**Total time 74'30**

## **WESER-RENAISSANCE Bremen**

### **Manfred Cordes**

**Magdalena Podkoscielna** Soprano (Mosè)

**David Erler** Alto (Giosuè, Moses's servant)

**Georg Poplutz** Tenor (Testo)

**Sebastian Myrus** Bass (Getro, Moses's father-in-law)

**Veronika Skuplik** Violin

**Franciska Hajdu** Violin

**Alice Vac** Viola

**Thomas Pitt** Violoncello

**Tobias Tietze** Chitarrone

**Detlef Bratschke** Harpsichord, Organ

## **Christina von Schweden in Rom**

Die Präliminarien sind abgeschlossen und Christina von Schweden kann sich, im Mantel der neuen Religion, endgültig der Heiligen Stadt nähern. Am 8. November 1655 verlässt sie Innsbruck, die Hauptstadt Tirols und die Dynastie der Habsburger. Die Reise wird wie vormals, auch dazu genutzt, sich begierig Sammlungen, Bibliotheken und Paläste an der Strecke anzusehen. Doch im Detail steckt auch hier wieder Papst Alexander VII., mit bürgerlichem Namen Fabio Chigi, aus dem bedeutenden sienesischen Adelsgeschlecht. Er hat die Strecke und die Städte ausgewählt, die ihm opportun nach Sicherheitskriterien und zusätzlich von kultureller Relevanz erscheinen. Ähnlich, wie der Zustand des Heiligen Römischen Reiches in der Zeit durch Kleinstaaterie einem Flickenteppich glich, bestand auch Italien aus mehr als 200 Einzelstaaten, deren Territorien zum Teil unter spanischer oder französischer Herrschaft, oder wie der Vatikan, unter päpstlicher Oberhoheit standen. Garibaldi mit seinen einigenden Bestrebungen ist noch fern!

Die Stadt Rom wächst und die Einwohnerzahl nimmt beständig zu. Tatsächlich hat der Kirchenstaat in der zweiten Hälfte des 17. Jahrhunderts seine größte Flächenausdehnung erreicht, das Geld fließt aus den Kirchen vor Ort und auch aus Teilen der Weltkirche: Rom als Mittelpunkt des Christentums, der Katholiken im Besonderen. Finanzstark wird wieder in die Heilige Stadt investiert, noch prunkvoller, noch beeindruckender soll das Stadtbild werden, architektonische Superlative mit ausufernden Kuppeln und Prachtstraßen sollen die Blicke auf die Stadt ziehen.

Die Reise Christinas ist danach ausgerichtet, wie die Grenzen der einzelnen Staaten und die altherwürdigen Wegenetze verlaufen. Von Innsbruck geht es über den Brennero, über Bressano und Bolzano nach Trento (mit den spätmittelalterlichen Freskenzyklen im Castello del Buonconsiglio). Mantua in der Lombardei wartet mit dem Herzogspalast der Gonzaga auf; Andrea Mantegna malte die dortigen Fresken. Bei den d'Este in Ferrara sehen sie das wehrhafte Castello Estense; Bologna trumpft mit der Universität auf. Dann verläuft die Reise eher am Ostufer des Stiefels weiter nach Rimini zum Geschlecht der Malatesta und deren Palazzo dell'Arengo. In Begleitung des päpstlichen Gesandten Lucas Holstenius sieht Christina Codices aus dem Bestand Sigismondo Malatestas. Weiter geht der Weg nach Pesaro an der Adria. Hier traf der Tross am 2. Dezember 1655 ein, und die Fortsetzung ging über die Wallfahrtskirche in Loreto. Christinas besonderer Wunsch gilt dem Ort Assisi in Umbria mit den künstlerisch wertvollen Fresken über das Leben des heiligen Franziskus. Alles war akribisch vorbereitet: die Abgesandten des Papstes ritten der Gesellschaft schon entgegen und bereits im Norden, bei Ferrara an der Grenze zum Kirchenstaat begrüßten die Kardinäle Carlo de' Medici und Friedrich von Hessen, auch er ein Konvertit, die Reisegesellschaft. Schon unterwegs huldigte man Ihr aller Orte, flankierte jubelnd und neugierig ihr Vorbeireisen. In Rom trafen sie am 20. Dezember ein und wurden für wenige Tage innerhalb des Vatikanstaates samt Gefolge im »Torre dei venti« untergebracht. Der 23. Dezember 1655 galt dann der Inszenierung: ob amtierende oder Exkönigin, es handelt sich um einen feierlichen Staatsempfang, denn schließlich gehört sie nun in der Hierarchie

Roms nach dem Papst und dem Kurienkardinal an die nächste Position!

Aus dem Norden betritt man die Stadt Rom durch die Porta del Popolo. Michelangelo Buonarroti hat seinerzeit die Pläne dafür entworfen. Anlässlich des Eintreffens Königin Christinas, ist nun durch Gian Lorenzo Bernini, den angesagten Architekten und Bühnenbildner, die der Stadt zugewandte Fassade neu gestaltet und mit einer Inschrift für das Ereignis versehen worden. Feierlich reitet sie über die Via Flaminia durch das ihr gewidmete Tor, in die Stadt ein. Bildlich festgehalten ist der Tag in einer »Cavalcata fatta in Roma per la solenne entrata della Regina di Svetia«, auf dem Stich sind Pferde, Reiter, Sänften, Kutschen und festliche Trompeter zu sehen. An Luxus und Pracht wird in diesen Tagen nicht gespart: eine fürstliche Kutsche, weiße Pferde, kostbare temporäre Ausstattungen heben das Besondere hervor. Die Bedeutung, die Christinas Konversion für die Katholiken beigemessen wird, schlägt sich auch darin nieder, dass der 23. Dezember von nun an zum Feiertag erhoben wird. Am 25. Dezember zelebriert der Papst die Messe mit Abendmahl für die neue Katholikin. Nach so vielen Jahren der Zerstörung und Umgestaltung des Petersdomes ist das beeindruckende Bauwerk nun mit dem elliptischen Platz und den Kolonnen unter Bernini zum Abschluss gekommen, und zieht die Blicke auf sich, ebenso wie die Königin, die in berauschenden Festen und Banketten, in Operaufführungen und Feuerwerken in Rom gefeiert wird. Die Wohnquartiere werden gewechselt, und sie muss sich vorerst mit den Gegebenheiten der angebotenen Paläste arrangieren, bevor sie die Möglichkeit bekommt, auch nach ihrem Geschmack und ihren Ansprüchen, die Räumlichkeiten zu gestalten.

Der schöne ausladende Palazzo Farnese wurde von Papst Paul III. in Auftrag gegeben und 1589 abgeschlossen. Aber erst Odoardo Farnese ließ das Anwesen in den prächtigen Renaissancepalast durch namhafte Künstler umbauen, der gigantische Unterhaltskosten verursachte. Die Familie nahm deshalb davon Abstand, und Ranuccio Farnese, der Herzog von Parma, bot den Palast Christina von Schweden zur Miete an. Schon hier konnte sie aus dem Vollen schöpfen und begann ihr eigenes interessantes und inspiriertes Leben zu führen. Eine erste Akademie wurde gegründet, und während des Karnevals fanden wöchentliche Sitzungen statt. Hier wurden Feste gefeiert, Konzerte veranstaltet, verschiedene Komödien aufgeführt, und es waren bereits Teile ihrer mitgebrachten Sammlungen zu bewundern. Schon 1656 wurde als »Il Carnevale della Regina« erhoben, so voll war das Veranstaltungsangebot und die nicht enden wollenden Empfänge, sowohl im nun „eigenen“ repräsentativen Palazzo als auch zu Gegenbesuchen bei der römischen Aristokratie. Vom Hauskomponisten der Familie Barberini, Marco Marazzoli, wurde eigens für den Zweck *La Vita humana overo il Trionfo della Pietà* auf ein Libretto von Giulio Rospigliosi (später Papst Clemenz IX.) im Teatro Barberini aufgeführt. Für die szenische Umsetzung war Gian Lorenzo Bernini zuständig. Eine Extraloge für Christina hob ihre Stellung hervor.

## »La Regina nomade«

Alles fing so gut für die kunstliebende Königin in Rom an. Das Leben bot viele Anregungen, der Alltag war bunt und vielfältig und gestaltete sich für sie als Herausforderung. Neue Menschen umgaben sie, darunter der ihr vom Papst zur Seite gestellte

Kardinal Decio Azzolino, zu dem sie ein enges Verhältnis entwickelte und ebenso die vielen Künstler und Musiker, die sie faszinierten. Sie ist in ihrem Element, investiert in Kunst, in ihre Sammlungen, ist in bestem Austausch mit den bedeutenden kunst- und theatersinnigen Aristokraten der Stadt. Aber es folgt eine Zeit, die ihr in ihrer Rastlosigkeit den Beinamen »Regina nomade« einbringt. Sie ist dauerhaft in Geldnot, denn die Freude an szenischen und konzertanten wie literarischen Veranstaltungen, zumal wenn man die Initiatorin ist, erfordert ein Kapital, das sie nicht besitzt bzw. ihr zum Teil nicht immer flüssig zur Verfügung steht. Um dem entgegenzuwirken, ersinnt sie über Jahre immer wieder aberwitzige neue Pläne, die auf lange Sicht aus dem Dilemma helfen sollen, dafür muss sie reisen und bittend versprechen: Leibrenten über den spanischen oder französischen König, Königin von Neapel, ggf. später Königin von Schweden, von Polen möchte sie werden. Sie liebäugelt, fast schon zurückhaltend, mit den Herzogtümern Bremen und Verden. Nichts davon gelingt und schlimmer, sie verdirbt es sich mit vielen, zudem verlässt sie ihre römische Wahlheimat häufig nicht nur für Monate, sondern sogar für Jahre, alles ist nur nervenaufreibend und zeitaufwendig. Auch Papst Alexander VII. hat immer weniger Verständnis für ihre Belange, leiht ihr nichtsdestotrotz überhaupt Geld, damit sie die Reisen finanzieren kann. Papst Clemens IX., Dichter und Kunstverständiger, dem sie nahesteht, lässt ihr dann jährlich eine Pension von 12.000 Scudi zukommen. Doch die kurzen Wirkungszeiten und unterschiedlichen Charaktere der Päpste führen dazu, dass Vorgaben oftmals nicht nachhaltig sind. Innozenz XI., Benedetto Odescalchi, der ab 1676 im Amt ist, streicht die für sie so notwendige Zuwendung.

In den Palazzo Farnese konnte sie nach den ersten Reisen nicht zurückkehren, so ergab sich die Möglichkeit seit 1658 als Ehrengast im Palazzo Mazzarino auf dem Quirinal unterzukommen. Sie lebte sich immer in ihren wechselnden Quartieren schnell ein, um ihren Unterhaltungen nachgehen zu können. Entscheidungsfreudig und durchsetzungsfähig initiiert sie hier regelmäßige Treffen, an denen z.B. jeden Mittwoch die besten Musiker in »ihrem« Palast aufspielen. Sie hält dort Hof und steht wie immer im Mittelpunkt. Decio Azzolino bemüht sich dann für Christina um eine neue Unterkunft und unterschreibt den Mietvertrag.

## Mäzenin in Rom

Auch der Palazzo Riario, nun zukünftig ihre endgültige Heim- und Wirkungsstätte, hat schon eine längere Geschichte hinter sich, die auf einen Neffen Papst Sixtus IV., Francesco della Rovere, zurückgeht. Er befindet sich »alla Lungara« in Trastevere in der Nähe des Campo de' Fiori, ging durch verschiedene Hände und stand nun zur Vermietung an die Königin zur Verfügung. Hier entsteht ihr Reich, es gibt Eingriffe in die Architektur des Hauses, um den Palazzo genau nach ihren Wünschen zu gestalten. Die Räume müssen hergerichtet werden für Konzerte, für Theater und Literaturveranstaltungen. Ihre umfangreiche Bibliothek, ebenso wie die Gemädegalerie, ein alchemistisches Labor, das Münzkabinett müssen untergebracht werden und sollen auch ihr Wappen tragen. Die »Sala grande« erhält ausdrücklich fünf Zugänge, um ihren Ansprüchen zu genügen; ein weiterer großer Raum wird geschaffen und extra erhöht, der sog. Cappellone. Hier wurden Oratorien und Konzerte gegeben. Der »Giardino segreto« befindet sich auf der Süd-

seite des Gebäudes; an einen Platz für Turniere ist dort auch gedacht. Christina ist eine Kultfigur, sie ist selbst aktiv, organisiert, lädt ein in ihre eigenen Gemächer und ist auf Augenhöhe mit den anderen aristokratischen Veranstaltern, häufig Kardinäle, die dann in der Folge ggf. auch Papst werden. Sie ist Schaltstelle, verbündet sich, tauscht aus, leiht und verleiht Musiker und Staffage, hat ein eigens Netzwerk. Sie ist kein Spielball, sondern Initiatorin und Logistikerin, eine Person im römischen Machtgefüge, mit der man es sich nicht verscherzen sollte. In ihrem Bemühen um Kulturveranstaltungen ist sie nicht alleine. Das Haus Barberini ist weit vorne im Mäzenatentum anzusiedeln. Die Familie Colonna, (Lorenzo Onofrio Colonna lässt sich durch Bernini seine neue Spielstätte »Teatro Colonna« erbauen), die Familien Capranica, Caffarelli u.a.m. versorgen einerseits, ähnlich wie Christina, die Stadt mit weltlichen Ereignissen wie Hauskonzerten, Akademien, Theater- oder Opernaufführungen in den eigenen Räumlichkeiten. Dazu kommen andererseits musikalische Ereignisse, die an die Seminare und Kirchen gebunden sind und häufig den Frömmigkeitsbewegungen nahestehen. Diese werden in verschiedenen Kirchen geboten und besonders im Heiligen Jahr sehr flächendeckend zelebriert, evtl. von den Kirchen selbst finanziert, aber auch von den Hauptmäzenen in den kirchlichen Räumlichkeiten initiiert und gefördert. Die Erbauung und das Repräsentationsbedürfnis der Hauptprotagonisten führen häufig zu synergetischen Effekten: Es wird nicht nur erwartet, dass man gegenseitig an den kulturellen Ereignissen teilnimmt, sondern sich auch untereinander unterstützt, um Projekte einfacher umsetzen zu können. Letztendlich bemühen sich die Veranstalter-Mäzene sowieso um dieselben bedeutenden und gefeierten Musiker oder

Komponisten. Inzwischen hat Christina eigene Musiker engagiert und eine Kapelle gegründet. In ihren Akademien stellt sie besonders die Musik in den Vordergrund.

## Oratorien

Schon von Schweden aus hatte sie sich für Giacomo Carissimi interessiert. Er stammte aus der Nähe von Rom und wurde bereits mit knapp 25 Jahren in die ewige Stadt berufen, wo er bis an sein Lebensende verblieb. 1629 wurde er zum »Maestro di Cappella« am Collegium Germanicum ernannt. An diesem jesuitischen Priesterseminar, ursprünglich für Studenten aus dem deutschsprachigen Raum gedacht, war Carissimi besonders mit der Nachwuchsförderung der Chorknaben beschäftigt, dazu kamen die Alumni, die auch in die Kirchenmusik der zugeordneten Kirche S. Apollinare einbezogen wurden. Zusätzlich nahm er Auftragskompositionen für einzelne Kirchen an, dazu kamen auch private wie mäzenatisch geförderte Ereignisse. Immer mehr Pflegestätten für die Frommen entstanden, in ihren Oratorien, Betsälen, Klöstern oder Kirchen wurden geistliche Werke aufgeführt, zunehmend bürgerten sich aber auch weltliche Räumlichkeiten wie Privathäuser und unterschiedliche Hofhaltungen als Orte für Aufführungen der Gattung Oratorium ein. Carissimi schrieb solche auf lateinische Texte, in geringerer Zahl auch italienischsprachige Vertonungen. Christina liebte es sehr, innerhalb der Fastenzeit besonders Oratorien zu hören, selbst in ihrer eigenen Hauskapelle, konnte man einmal pro Woche an diesen Darbietungen teilnehmen. Im Juli 1656 wird Carissimi ihr »Maestro di cappella del Concerto di camera«.

Der junge Alessandro Stradella wird ab 1658 nicht nur für sie als Sänger tätig, sondern auch als »Servitore da camera« als Kantatenkomponist benötigt. Christina beschäftigt mehrere Sänger und Sängerinnen. Frauen dürfen immer mal wieder als Interpretinnen in Erscheinung treten, sehr abhängig davon, welcher Souverän gerade der Inhaber des Heiligen Stuhls im Vatikan ist. Sie schätzte Paolo Pompe Besci, auch Atto und Domenico Melani (letzterer bereits bekannt seit der Zeit in Schweden), den Bologneser Giuseppe Maria Donati als »Musico primario della Regina«, darunter waren auch diverse Kastraten. Ihr Hofstaat, wurde immer umfangreicher, da auch zunehmend Musiker verpflichtet und mit dem Hinweis »della Regina« versehen wurden. Alessandro Scarlatti wurde ihr »Servitore da camera«, ab 1680 ihr »Maestro di Cappella«, der für sie komponierte, aber auch für Neapel arbeitete.

Zu den Musikern gehörte auch Antonio Masini, der einerseits bei Christina im Haushalt als »Virtuoso da camera« fungierte, andererseits aber eben auch für andere Auftraggeber tätig war. So bekam er 1675 einen Kompositionsauftrag für acht Oratorien erteilt. Zwei Jahre später reiht sich Arcangelo Corelli in den Reigen der bedeutenden Musiker ein und wird Christinas »musico da camera«; sein op. 1, die Triosonaten, widmet er ihr, speziell zur Verwendung innerhalb ihrer Akademie.

### »Competere e superare«

Besonders zu den Heiligen Jahren glich die Stadt Rom eher einem Musikfest. Ursprünglich alle 100 Jahre, dann verkürzt auf 50 und seit 1475 bereits im Abstand von 25 Jahren, konnte man durch besondere Frömmigkeit und Buße Ablass der Sünden

erlangen. Dabei spielte die Musik auch eine entscheidende Rolle. Kaum hatte der Papst das Heilige Jahr ausgerufen, beteiligten sich viele Kirchen innerhalb der Fastenzeit auch an musikalischen Ereignissen, z.B. konnte man an den fünf Freitagen der Fastenzeit Oratorien hören. Eigens für die Umsetzung wurden vorab schon weitere Kapellmeister für die Confraternità del SS. Crocifisso engagiert. In einem Heiligen Jahr konnte man einen Jubiläums-Ablass der Sünden erlangen, noch besser, man trat dafür vorab in eine Bruderschaft ein. Dann sparte man die Kosten für eine Unterbringung, wurde zusätzlich betreut, und darüber hinaus konnte man das Procedere zum Sündenerlass verkürzen. Denn als Teil einer Bruderschaft, war es möglich, die eigentlich 15 geforderten Besuche der vier Hauptkirchen nun auf lediglich zwei Visitationen zu begrenzen und trotzdem den Segen vom Papst zu erhalten. Dass es in dieser Zeit offiziell keine Opern gab, war bedauerlich, aber Musikliebhaber wurden durch die reichlichen Oratoriendarbietungen doch entschädigt. Ganze Zyklen wurden z.B. durch die Bruderschaft von S. Giovanni dei Fiorentini gesponsert. Die Stadt zog in diesen besonderen Jahren endlos viele Pilger an und platzte förmlich aus allen Nähten. Kardinäle überboten sich zu diesen Anlässen, geeignete Libretti zur Vertonung zur Verfügung zu stellen, darunter Benedetto Pamphili, Pietro Ottoboni, und selbst Decio Azzolino legte Dichtungen vor.

Im Laufe der Zeit haben sich verschiedene Kompositionsrichtungen für die erbaulichen geistlichen, vor allem ursprünglich alttestamentarischen biblischen Geschichten herauskristallisiert: in italienischer Sprache und deshalb für die Frömmigkeitsbewegung sehr wichtig, werden diese Oratorien an vielen Örtlichkeiten der Stadt gegeben, die

rezitativisch in moderner Manier der Zeit die Geschichten erzählen, aufgelockert durch instrumentale Anteile und ariose Gesänge. An der Kirche S. Maria in Vallicella, dann im Neubau als Chiesa Nuova, überdauert die Oratorienpflege ca. 150 Jahre. Die andere Ausrichtung ist dem Lateinischen verpflichtet, eher motettisch aufgestellt und weniger dramatisch organisiert, d.h. auch einzeln agierende Personen werden zumeist in mehrstimmigem Gesang wiedergegeben. Nur eine Pflegestätte, die Congregatio del Santissimo Crocifisso, bleibt dieser Kompositionsart zugewandt.

Mit **Bernardo Pasquini**, der 1637 in Pistoia in der Toskana geboren wird, haben wir ein vielversprechendes junges Talent, das in jungen Jahren nach Ferrara zur Ausbildung kam und dort an der Accademia della Morte seine erste Anstellung fand. In den 1650ern zog es ihn nach Rom als Tastenspieler an die Chiesa Nuova und darauf an Santa Maria Maggiore. Autographe Manuskripte mit dem Repertoire für Tasteninstrumente sind überliefert und enthalten neben Toccaten auch Suiten und Variationswerke. Beeindruckt von seiner Virtuosität, wurde er Christinas »Principe della musica« und war darüber hinaus sehr kreativ als Komponist von Oratorien und Opern, die er über Jahrzehnte bis an sein Lebensende in Rom produzierte. Pasquini wurde umschwärmt von mehreren Personen: neben Christina arbeitete er für die Familie Colonna und Pamphili, besonders intensiv war auch die Beziehung zu Giambattista Borghese, dessen Cembalist und Musikdirektor er wurde und von 1671 bis zu seinem Tod in dessen Palazzo Nuovo wohnte. Im Heiligen Jahr 1675 initiiert Christina selbst in der Chiesa Nuova das Oratorium »Sant'Alessio«. Der Librettist ist Filippo Bernini, der Sohn des großen Baumeisters und gleichzeitig der Prälats der Kirche,

die Musik stammt von Pasquini. Heutzutage existieren nur noch sieben seiner einst wohl 13 Oratorien.

## »Exodus«

Auf das Jahr 1687 ist das Werk **I fatti di Mosè nel deserto** datiert. Das Manuskript befindet sich in der Biblioteca Estense Universitaria in Modena und zusätzlich auch in Brüssel in der Bibliothek des Conservatoire Royal, dort, wo auch u.a. Zamponis Oper ihren Platz hat. Seine Oratorien wurden in erster Linie in Rom gegeben, vereinzelt auch in anderen Städten. Das Werk ist zweiteilig. Es ist in italienischer Sprache und verfügt über vier Rollen (SATB), die alle für männliche Akteure gedacht sind. Es hat Sängerinnen in Rom gegeben, ebenso auch Kastraten. Trotzdem bemerkt man Besetzungsunterschiede, die sich nach der Gattung bzw. eben auch nach der Rigidität des amtierenden Papstes richten. Benedetto Odescalchi hat in seiner Zeit keine Frauen zugelassen. In der vorliegenden Aufnahme wird jedoch eine Frauenstimme als Moses im Sopranregister agieren. Das zweite Buch Mose bildet vor dem Hintergrund der Unterjochung der Israeliten durch die Ägypter die Grundlage für das Libretto, jedoch springt der Dichter über die Geburt Moses hinweg, ebenso lässt er die Plagen hinter sich. Der Erzähler steigt ein in die Handlung, wenn es um die Ankunft des Schwiegervaters Jitro zu Besuch bei Moses geht. Ein Diener schildert weitere Ereignisse rückwirkend. Stilistisch ähnlich wie in Zamponis Brüsseler Opernaufführung, gibt es Arien, Rezitative, Ritorcelli, mal ein Arioso oder Duett, vorweg eine Sinfonia mit einer Streicherbesetzung aus zwei Violinen, Viola und Basso. Die Partien für die Instrumente sind anspruchsvoller, virtuoser. Eine Unterteilung in

Solo- oder Tuttibesetzung folgt der Idee eines Concerto grosso. Auch die Vokalstimmen sind beweglicher geführt, produzieren Melismen bei kleinteiligen schnellen Passagen. Am Ende des ersten Teiles kommen sämtliche Akteure und Instrumentalisten zusammen zum vorerst abschließenden vollmundigen Semifinale. Ausdrucksstarke Arien vermitteln die Affekte gekonnt, einzelne Angaben innerhalb der Partitur differenzieren vereinzelt Tempo und Durchschlagkraft der Darstellung. Virtuos, auch bei reduzierter Begleitung, tauchen bewegte Bässe auf und künden von einer eher hochbarocken Vertonungsweise. Dieses späte Oratorium Pasquinis beendet schon fast den letztendlich so geliebten und erfüllten Aufenthalt Christinas in Rom, denn zwei Jahre später ist sie bereits verstorben und in St. Peter, dank Dezio Azzolino, beigesetzt.

– *Veronika Greuel*

## **IL MOSÈ – Kurze Inhaltsangabe**

### **Personen:**

**Mosè (Mose) – Sopran**

**Giosuè (Josua), Moses Diener – Alt**

**Testo (Erzähler) – Tenor**

**Getro (Jitro), Moses Schwiegervater – Bass**

### **Teil 1**

Nach erfolgreicher Flucht aus Ägypten (Exodus, 2. Buch Mose) lagert Mose mit dem Volk Israel in der Wüste. Dort besucht ihn sein Schwiegervater Jitro (zusammen mit Moses Frau und zwei Söhnen). Man dankt Gott für die Errettung des auserwählten Volkes und feiert ein Freudenfest (2. Mose 18, V 1–11).

Zuvor erzählt Mose (bzw. lässt er seinen Diener Josua berichten) von den überstandenen Gefahren und Gottes Wundertaten:

- vom bitteren Wasser in der Wüste Sur (2. Mose 15, V. 22ff)
- von der Hungersnot und der Sendung des Manna (2. Mose 16)
- von erneutem Durst und der Stillung mit Wasser aus dem Felsen (2. Mose 17, V. 1–7)

### **Teil 2**

Noch während des Freudenfestes hört man Waffengeklirr. Es nähert sich der Feind Amalek und man rüstet sich zum Kampf. Während Moses Diener Josua die Truppen anführt, versucht Mose durch Gebete den Ausgang der Schlacht zu beeinflussen. Je inbrünstiger Mose betet, desto mehr ist das Glück auf Seiten der Israeliten, lässt er nach, hat der Feind Vorteile. Schließlich siegt das Volk Israel (2. Mose 17, V. 8–16).

Das Ensemble **Weser-Renaissance Bremen** gehört zu den international renommierten Ensembles für die Musik des 16. und 17. Jahrhunderts, im Mittelpunkt der Arbeit steht das Repertoire zwischen Josquin Desprez und Dieterich Buxtehude.

Mit immer wieder neuen Entdeckungen musikalischer Schätze aus Renaissance und Frühbarock ist das Ensemble gern gesehener Gast auf Festivals für Alte Musik und hat eine beeindruckende Anzahl von CD-Einspielungen vorgelegt, die von der Fachwelt enthusiastisch aufgenommen wurden.

Die Besetzung des Ensembles ist sehr variabel und allein auf die optimale Darstellung des jeweiligen Repertoires ausgerichtet. Neben international gefragten Gesangssolisten werden hochspezialisierte Instrumentalisten für die Originalinstrumente der jeweiligen Epoche verpflichtet. Ziel ist die lebendige und zugleich musikologisch einwandfreie Wiedergabe der Werke aus Renaissance und Barock. Mit der Hansestadt Bremen als »homebase« bildet die Arbeit an und mit historischen Orgelinstrumenten Nordeuropas in letzter Zeit einen weiteren Schwerpunkt.

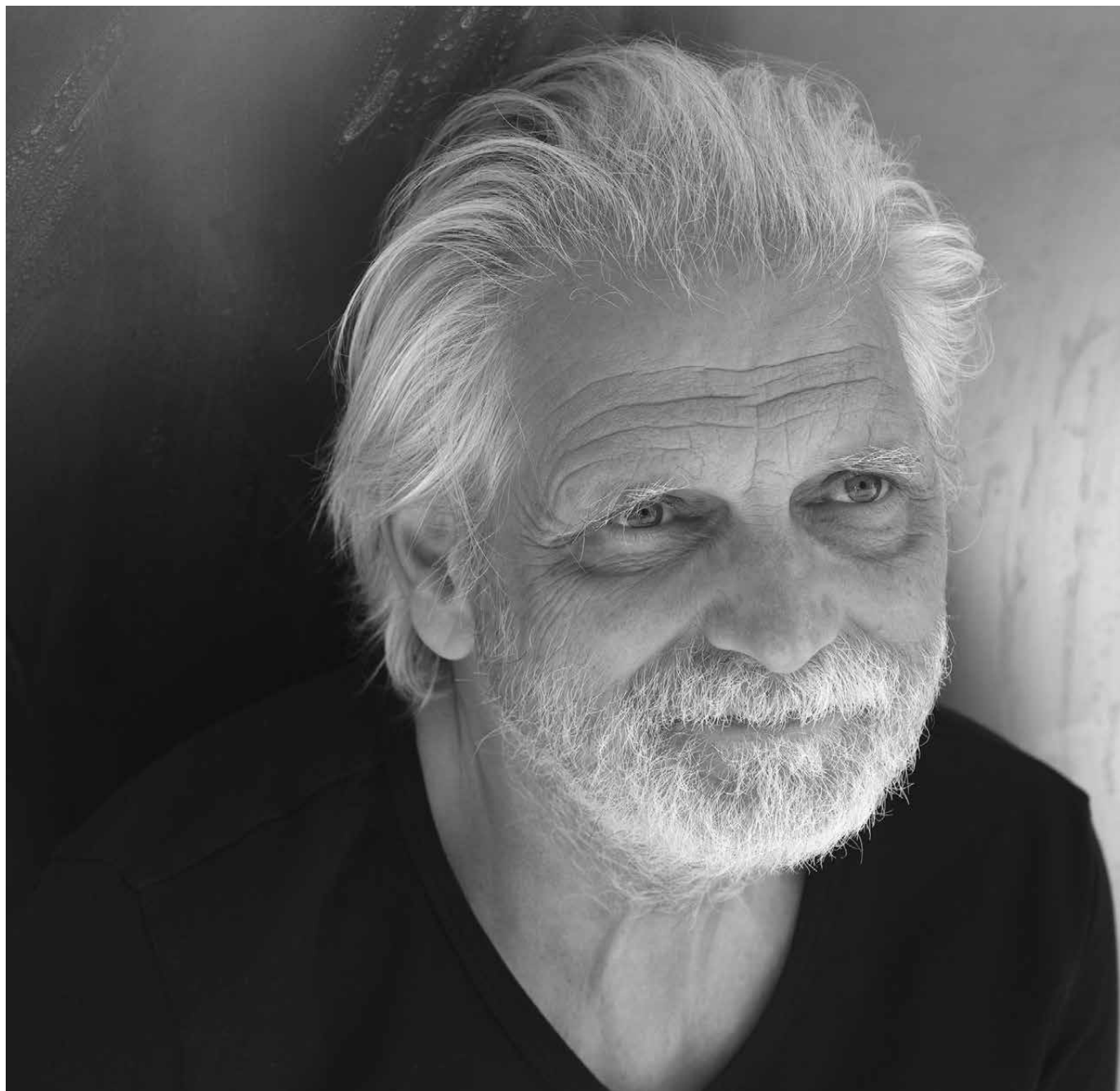
**Manfred Cordes**, Spezialist für die Musik des 16. und 17. Jahrhunderts, versteht sich als Mittler zwischen Musikwissenschaft und musikalischer Praxis. Er studierte zunächst Schul- und Kirchenmusik in Hannover und Berlin, später Klassische Philologie (Latein) und Gesangspädagogik, es folgte eine Gastdozentur für Musiktheorie in Groningen (NL). Seit 1985 in Bremen, übernahm Cordes das Vokalensemble des Forum Alte Musik und begann mit ihm eine umfangreiche Konzerttätigkeit.

1986 war Manfred Cordes am Aufbau der Akademie für Alte Musik Bremen beteiligt. Er wurde 1991 promoviert mit einer Arbeit über den Zusam-

menhang von Tonart und Affekt in der Musik der Renaissance und 1994 als Professor für Musiktheorie an die Hochschule für Künste Bremen berufen. Dort leitete er als Dekan von 1996 bis 2005 den Fachbereich Musik, von 2007 bis 2012 war er Rektor der Hochschule. Er ist Mitglied der Leitung des Arp-Schnitger-Instituts für Orgel und Orgelbau sowie Gründer und künstlerischer Leiter des Europäischen Hanse-Ensembles, das sich insbesondere der Förderung des musikalischen Nachwuchses widmet.

***cpo***

Digital Booklet



Manfred Cordes

## Queen Christina of Sweden in Rome

The preliminaries had been concluded, and Christina of Sweden, in the cloak of her new religion, could finally make her approach to the Holy City. On 8 November 1655 she left Innsbruck, the capital of Tyrol, and the dynastic lands of the Habsburgs. As previously, the journey offered her the opportunity for eager visits to collections, libraries, and palaces along the way. But here too Pope Alexander VII, born Fabio Chigi, a member of this prominent Sienese noble family, again had a hand in the details. He had selected the route and the cities that seemed opportune to him both in matters of security and in view of their cultural relevance. At the time the Holy Roman Empire resembled a patchwork quilt formed by its constituent states; similarly, Italy consisted of more than two hundred individual states whose territories in part were under Spanish or French rule or like the Vatican were subject to the pope. Garibaldi with his endeavors toward unity was still far in the future!

The city of Rome was growing, and its population was constantly increasing. During the second half of the seventeenth century the Papal States did in fact reach their greatest extent, and revenues were flowing to them from local churches and from parts of the Church throughout the world: Rome was the center of Christendom and for Catholics in particular. Investments on a grand financial scale were again being made in the Holy City. The cityscape was supposed to be made even more magnificent, even more impressive; architectonic superlatives including towering domes and splendid thoroughfares were supposed to attract attention to the city.

Accordingly, Christina's journey was organized along the borders of the individual states and the

time-honored transportation networks. From Innsbruck the journey continued over the Brenner Pass and then through Bressano and Bolzano to Trent (with its late medieval fresco cycle in the Castello del Buonconsiglio). Mantua was waiting in Lombardy with the Ducal Palace of the Gonzagas; Andrea Mantegna had painted the frescoes there. When the travelers reached the d'Este in Ferrara, they saw the mighty Castello Estense; Bologna put on an impressive show with its university. The journey then continued more on the eastern shore of the "Boot of Italy" to Rimini and to the House of Malatesta and its Palazzo dell'Arengo. Accompanied by the papal envoy Lucas Holstenius, Christina examined codices from Sigismundo Malatesta's collection. Pesaro on the Adriatic Sea was the next stop on the itinerary. The traveling party reached this spot on 2 December 1655, and the journey then continued by way of the Loreto pilgrimage church. Christina's special wish was to visit the town of Assisi in Umbria with its priceless artistic frescoes depicting the life of St. Francis. Everything had been prepared to the last detail: the papal emissaries rode out to meet the travelers, and already in the north, in Ferrara, bordering on the Papal States, the Cardinals Carlo de' Medici and Friedrich von Hessen, himself a convert, met the traveling party. Already along the way homage was paid to its members everywhere; people flanked them with jubilation and curiosity as they passed on their way. They arrived in Rome on 20 December and found lodgings for a few days together with their retinue in the "Torre dei venti" within the Vatican State. The date 23 December 1655 was set aside for the grand welcome; no matter whether Christina was a ruling queen or a former one, what was staged was a festive state

reception; after all, in the Roman hierarchy she was next in rank to the pope and the curial cardinal!

The entry to the city of Rome from the north occurred through the Porta del Popolo. Michelangelo Buonarroti in his time had sketched the plans for it. On the occasion of Queen Christina's arrival, the façade turned toward the city was redesigned by Gian Lorenzo Bernini, in high demand as an architect and stage designer, and equipped with an inscription commemorating this occasion. She made her festive ride into the city on the Via Flaminia through the gate dedicated to her. The day was captured in pictorial form in a "Cavalcata fatta in Roma per la solenne entrata della Regina di Svetia," an engraving on which horses, riders, sedan chairs, coaches, and festive trumpeters are shown. During these days nothing was spared in the way of luxury and splendor: a royal coach, white horses, and magnificent temporary decorations emphasized the special occasion. The significance assigned by Catholics to Christina's conversion was also reflected in the immediate and subsequent elevation of 23 December to holiday status. On 25 December the pope celebrated Mass with the Eucharist for the new Catholic. After so many years involving the destruction and redesign of St. Peter's Cathedral, this impressive edifice with its elliptical square and colonnades had now been completed under Bernini's direction. It attracted attention, as did the queen, who was celebrated in Rome with rousing feasts and banquets as well as with opera performances and fireworks. She moved into new living quarters and initially had to make do with what was available in the palaces offered to her prior to obtaining the opportunity to design her rooms in accordance with her taste and her standards.

The beautiful, spacious Palazzo Farnese had been commissioned by Pope Paul III and completed in 1589. But it was first Odoardo Farnese who had the premises redesigned by renowned artists as a magnificent Renaissance palace that came with immense maintenance costs. The family therefore withdrew from it, and Ranuccio Farnese, Duke of Parma, offered it to Christina of Sweden as a rental property. Already here she was able to draw on plentiful resources and began to lead her own interested and inspired life. A first academy was established, and weekly meetings were held during the Carnival season. Celebrations were held here, concerts were organized, various comedies were performed, and parts of the collections that she had brought with her could already be admired. "Il Carnevale della Regina" was held as early as 1656, so packed was the calendar of events with its the never-ending receptions, both in her "own" imposing palazzo and with return visits in the residences of the Roman aristocracy. *La Vita humana overo il Trionfo della Pietà* by the Barberini family's house composer Marco Marazzoli to a libretto by Giulio Rospigliosi (later Pope Clement IX) was performed in the Teatro Barberini especially for this purpose. Gian Lorenzo Bernini was in charge of the stage design. An extra loge for Christina emphasized her rank.

## "La regina nomade"

Everything began so well in Rome for the art-loving queen. Life offered many stimulating opportunities; everyday life was colorful and diverse and developed into a challenge for her. New people flocked to her, including Cardinal Decio Azzolino, whom the pope had assist her and with whom she

developed a close relationship, as well as the many artists and musicians who fascinated her. She was in her element, invested in art, in her collections, and was on the best terms with the city's prominent art-loving and theater-loving aristocrats. But a period followed during which her restlessness earned her the sobriquet of "La regina nomade." She found herself permanently in need of money because her delight in stage, concert, and literary events, especially given the fact that she was their initiator, demanded capital reserves that she did not possess or in part were not always available to her in the form of liquid assets. To counteract this situation, for many years she again and again devised crazy plans that in the long run were supposed to help her out of her dilemma, but to put them into action she had to travel and present her requests: life annuities through the Spanish king or the French king; she wanted to become the Queen of Naples or if possible later the Queen of Sweden or the Queen of Poland. She set her eyes, almost coyly, on the Duchies of Bremen and Verden. None of this was successful—and even worse: she ruined her relations with many people. And what is more: she left her chosen place of residence in Rome not only for months but even for years; all of this was merely nerve-racking and time-consuming. Even Pope Alexander VII had increasingly less understanding for her concerns; nevertheless, he lent her money just so that she would be able to finance her travels. Pope Clement IX, a poet and art lover with whom she was on close terms, then had her granted an annual pension of 12,000 scudi. But the short tenure and various personalities of the popes meant that previous arrangements often did not last for long. Innocent XI, Benedetto Odescalchi, who exercised

the papal office beginning in 1676, eliminated the allowance that she so very much needed.

Since Christina could not return to the Palazzo Farnese after her initial journeys, she was given the opportunity to lodge as a guest of honor in the Palazzo Mazzarino on the Quirinal beginning in 1658. She always quickly made herself at home in her changing new quarters in order to be able to pursue her entertainments. This decisive and assertive woman initiated regular encounters during which, for example, every Wednesday the best musicians performed in "her" palace. She held court there and as always was the center of attention. Decio Azzolino then endeavored to find new lodgings for her, and he signed the rental contract.

### **Patroness in Rome**

The Palazzo Riario, Christina's final place of residence and site of operations, also had a longer history behind it, this time going back to a nephew of Pope Sixtus IV, Francesco della Rovere. It was located "alla Lungara" in the Trastevere, in the vicinity of the Campo de' Fiori, went through various hands, and now was available to the queen on a rental basis. It was here that her realm was established; interventions were made in the house's architecture in order to design it precisely in keeping with her wishes. The rooms had to be made suitable for holding concerts, theatrical productions, and literary events. Spaces had to be found for her extensive library as well as an art gallery, an alchemistic laboratory, and a coin collection, and they also had to bear her coat of arms. The "Sala grande" expressly contained five entrances in order to meet her requirements; another large room was created, the so-called Capellone, and additionally elevated.

Here oratorios and concerts were presented. The “Giardino segreto” was located on the south side of the building; a place for jousts was also planned there. Christina was a cult personality; she herself was active, organized, issued invitations to her own chambers, and was on the same level as the other aristocratic organizers, frequently cardinals, some of whom subsequently became popes. She was a focal point, made alliances, exchanged, borrowed and lent musicians and decorative materials, and had her own network. She was not a minor player but an initiator and a logistician, a person in the Roman power structure with whom one should not trifle. She was not alone in her interest in organizing cultural events. The House of Barberini is to be placed high up in the ranks of patrons. The Colonna family (Lorenzo Onofrio Colonna had Bernini construct his new “Teatro Colonna” theater), the Capranica and Caffarelli families, and many more, on the one hand, like Christina, offered the city secular events like private concerts, academies, and theater or opera performances in their own properties. In addition, on the other hand, there were musical events with ties to the seminaries and churches that were frequently closely associated with movements furthering piety. These events were held in various churches and especially during the Holy Year were celebrated in many places; they sometimes were financed by the churches themselves but also were initiated and supported by the principal patrons in the various church settings. The edification and the need of the principal protagonists to engage in prominent display frequently produced synergetic effects: it was expected not only that such persons would participate in each other’s cultural events but also that they would cooperate in promoting them in order

to be able more simply to realize specific projects. In the end, the organizers-patrons competed anyway to obtain the services of the same prestigious and celebrated musicians and composers. In the meantime, Christina had hired her own musicians and established an ensemble. In her academies she especially placed music in the foreground.

## Oratorios

Even when she was still resident in Sweden, Christina had developed an interest in Giacomo Carissimi. He was from the vicinity of Rome and already at the age of twenty-five had received an appointment in the Eternal City, where he remained until his death. In 1629 he was named “Maestro di Cappella” at the Collegium Germanicum. At this Jesuit seminary, which originally had been intended for students from German-speaking countries, Carissimi occupied himself in particular with the education of young choirboy talents; in addition, there were the alumni, who were also included in the church music of the affiliated church of Sant’Apollinare. He also accepted commissions for compositions for individual churches and played his role in private events and those supported by patrons. Increasing numbers of lodgings were provided for the pious, and sacred works were performed in their oratorios, chapels, cloisters, and churches. However, secular spaces such as private residences and various court venues also increasingly served as sites for performances in the oratorio genre. Carissimi wrote such music to Latin texts but also a smaller number of Italian-language settings. Christina was very fond of listening in particular to oratorios during the Lenten season; even in her own private chapel one could participate in these offerings once a week. In July

1656 Carissimi became her “Maestro di cappella del Concerto di camera.”

Beginning in 1658 Christina not only had the young Alessandro Stradella in her employ as a singer but also called on his services as a “Servitore da camera,” as a cantata composer. Christina employed a number of male and female singers. Women now and then could come forward as interpreters, very much depending on which sovereign was the holder of the Holy See in the Vatican. She valued Paolo Pompe Besci, Atto and Domenico Melani (the latter already known since her time in Sweden), and Giuseppe Maria Donati of Bologna as the “Musico primario della Regina”; there were also various castrati. Her household increasingly grew in size since musicians too were increasingly hired and given the title “della Regina.” Alessandro Scarlatti became her “Servitore da camera” and beginning in 1680 her “Maestro di Capella”; he composed for her while also working for Naples.

Antonio Masini, who on the one hand functioned in Christina’s household as a “Virtuoso da camera” and on the other hand also worked for other commissioners, was one of her musicians. In 1675, for instance, he received a commission for the composition of eight oratorios. Two years later Arcangelo Corelli joined the ranks of Christina’s prestigious musicians when he became her “Musico da camera.” He dedicated his opus 1, the Trio Sonatas, to her especially for use within her academy.

### **“Competere e superare”**

The city of Rome was more like a music festival especially during the Holy Years known as Jubilees. Originally every hundred years, then shortened to fifty years, and since 1475 every twenty-five years,

people could obtain remission of their sins through special piety and penitence. The pope had hardly proclaimed the Holy Year when many churches even during the Lenten season participated in musical events. For instance, oratorios could be heard on the five Fridays of Lent. Additional chapel masters were hired for the Confraternità del Santissimo Crocifisso especially for the realization of these events. During the Holy Year one could obtain a Jubilee indulgence for sins, and even better, to do so, one could in advance join a confraternity. Then one did not have to pay for one’s lodgings, enjoyed special support, and could shorten the procedure for the remission of sins: a member of a confraternity could reduce the required number of fifteen visits to the four principal churches to a mere two visits and nevertheless receive the pope’s blessing. It was regrettable that officially no operas were performed during this time, but music lovers received compensation in the form of ample oratorio performances. To name one example, whole cycles were sponsored by the confraternity of San Giovanni dei Fiorentini. During these special years the city attracted endless numbers of pilgrims and virtually burst at its seams. On these occasions cardinals outdid each other in order to make available suitable libretti for musical settings; Benedetto Pamphili, Pietro Ottoboni, and even Decio Azzolino were among those who presented poetic texts.

During the course of time various compositional trends crystalized for edifying sacred Biblical narratives, mostly originally from the Old Testament, in the Italian language. Such oratorios were therefore very important for the piety movement and presented in many places in the city. They narrated the stories in recitative form in the modern manner of those times and were interspersed with

instrumental sections and songs in the aria style. At the church of Santa Maria in Vallicella and then in the new edifice as the Chiesa Nuova, oratorio performances continued to be cultivated for some 150 years. The other trend, with settings of Latin texts, was designed more in the motet manner and organized less dramatically, that is, even the parts of specific persons were mostly presented in ensemble song for more than one voice. Only one place where oratorios were cultivated, the Congregatio del Santissimo Crocifisso, continued to be attracted to this compositional style.

In **Bernardo Pasquini**, who was born in Pistoia in Tuscany in 1637, we have a highly promising young talent who during the years of his youth went to Ferrara for his education and obtained his first post at the local Accademia della Morte. During the 1650s he was attracted to Rome as a keyboard player at the Chiesa Nuova and then at Santa Maria Maggiore. Autographic manuscripts by him with repertoire for keyboard instruments have come down to us and contain suites and variation works in addition to toccatas. Christina, impressed by his virtuosity, made him her "Principe della musica." Moreover, he was also very creative as a composer of oratorios and operas that he produced in Rome over the decades and until the end of his life. Pasquini was greatly admired by various persons: in addition to serving Christina, he worked for the Colonna and Pamphili families, and his relations with Giambattista Borghese were especially intensive. He became Borghese's harpsichordist and from 1671 until his death resided in his Palazzo Nuovo. During the Holy Year jubilee in 1675 Christina initiated the oratorio *Sant'Alessio* in the Chiesa Nuova. The librettist was Filippo Bernini, the son of the great architect and at the same time the church's prelate, and

the music was by Pasquini. Today only seven of what are thought to have been Pasquini's formerly thirteen oratorios continue to survive.

### "Exodus"

The work *I fatti di Mosè nel deserto* is from 1687. Manuscripts are housed in the Biblioteca Estense Universitaria in Modena and the library of the Conservatoire Royal in Brussels, where, among other works, Zamponi's opera also has a place. Pasquini's oratorios were presented first and foremost in Rome and in some individual cases also in other cities. The work chosen for this evening's performance has two parts. It is in the Italian language and draws on four roles (SATB), all of which were intended for male singers. There were female singers in Rome as well as castrati. Nevertheless, differences in role assignments geared to the genre or to the strictness of the particular pope in office at the time are noticeable. Benedetto Odescalchi in his time did not allow women singers. However, in today's concert a female voice will perform the role of Moses in the soprano register. The Book of Exodus, set against the background of the oppression of the Israelites by the Egyptians, forms the basis of the libretto, but the poet skips over the birth of Moses and also leaves the plagues behind him. The narrator begins his account at the point in the action concerning the arrival of Moses's father-in-law Jethro for a visit with his son-in-law. A servant depicts further events in retrospect. With stylistic elements similar to those in Zamponi's Brussels opera performance, there are arias, recitatives, ritornellos, on occasion an arioso or a duet, and a sinfonia at the beginning with a string ensemble consisting of two violins, a viola, and a bass. The parts for the

instruments are demanding and virtuosic. The division into solo and tutti sections adheres to the idea of a concerto grosso. The vocal parts are also led more flexibly and produce melismas in trimly dimensioned fast passages. At the end of the first part all the singers and instrumentalists come together for what for the time being is a concluding, magnificent "semifinale." Highly expressive arias skillfully convey the affects; individual markings within the score here and there make differentiations pertaining to the tempo and impact of the presentation. Animated basses appear in virtuoso style, also when the accompaniment is reduced, and announce a setting style pointing more to the High Baroque. This late oratorio by Pasquini practically marked the conclusion of what in the end was Christina's beloved and fulfilled stay in Rome: she died already two years later and thanks to Decio Azzolino was buried in St. Peter's Basilica.

– *Veronika Greuel*

## **Il MOSÈ – Brief Synopsis**

### **Persons:**

**Mosè (Moses) – Soprano**

**Giosuè (Joshua), Moses's servant – Alto**

**Testo (Narrator) – Tenor**

**Getro (Jethro), Moses's father-in-law – Bass**

### **Part 1**

After the successful flight out of Egypt (Exodus), Moses is encamped in the desert with the people of Israel. Here he receives a visit from his father-in-law Jethro (together with Moses's wife and their two sons). Thanks are given to God for saving the chosen people, and a feast of joy is celebrated (Exodus 18:1–11).

Prior to this, Moses tells of (or has his servant Joshua tell of) the dangers that have been surmounted and of God's wondrous deeds:

- of the bitter water in the desert of Shur (Exodus 15:22ff.)
- of the famine and the sending of the manna (Exodus 16)
- of renewed thirst and its quenching with water from the rock (Exodus 17:1–7)

### **Part 2**

The clanging of weapons is heard already during the feast of joy. The enemy Amalek approaches, and preparations are made for battle. While Moses's servant Joshua leads the troops, Moses attempts to have prayers influence the outcome of the battle. The more fervently Moses prays, the more success is experienced on the side of the Israelites; when he stops, the enemy obtains advantages. In the end, the people of Israel triumph (Exodus 17:8–16).

The **Weser-Renaissance** Ensemble is one of the renowned ensembles specializing in the music of the sixteenth and seventeenth centuries. The repertoire from Josquin Desprez to Dieterich Buxtehude forms the focus of its work.

The ensemble regularly makes new discoveries bringing hidden musical treasures to light. Its work has made it a welcome guest at prestigious early music festivals and is documented by an impressive number of CD recordings that have met with an enthusiastic response in the music press.

The ensemble's makeup is highly variable and geared solely toward the optimal presentation of the particular repertoire. The ensemble calls on internationally sought-after vocal soloists and on highly specialized instrumentalists to perform on the original instruments from the particular epoch. Its goal is the vibrant and musicologically flawless presentation of works from the Renaissance and Early Baroque.

**Manfred Cordes** studied music education, sacred music, classical philology, and voice training in Hanover and Berlin. After his studies he served as a visiting instructor in music theory in Groningen in the Netherlands. Based in Bremen since 1985, Cordes took charge of the vocal ensemble of the Bremen Early Music Forum and began extensive concert activities.

More extensive specialization in the repertoire of the sixteenth and seventeenth centuries and the incorporation of historical instruments led in 1993 to the founding of the Weser-Renaissance Bremen, an ensemble that has gone on to become a regular guest at the leading European early music festivals. Manfred Cordes was involved in the founding of the Bremen Academy of Early Music in 1986. He re-

ceived his doctorate in 1991 with a dissertation on the connection between key and affect in the music of the Renaissance and was appointed to a professorship (music theory, counterpoint, and ensemble) at the Bremen College of the Arts in 1994. He served as dean of the music faculty there from 1996 to 2005 and was the artistic director of the Heinrich Schutz International Festival in Bremen in 2003. From 2007 to 2012 he was the college's president.

He is an active member of the executive board of the Arp-Schnitger-Institut für Orgel und Orgelbau and the founder and artistic director of the European Hanse Ensemble with a special focus on the support of young musicians.

## Bernardo Pasquini – Il Mosè

### Prima Parte

#### 1 Sinfonia

#### 2 Recitativo

*Testo*

Scorso già dell'Arabia il piano incolto,  
erasi à piè del Monte  
accampato Isdraelle,  
quando liete novelle  
inondaron le tende  
e un fausto grido  
Nuntio à Mosè fè il Capitan più fido.

*Giosuè*

Signor, entra nel campo  
l'amico Getro e seco  
hà Sefora tua sposa, e i figli amati.

*Mosè*

Vanne veloce e fà ch'à me guidati  
sieno ben tosto; lo sento  
che l'estremo contento  
l'anima mi trafigge  
e i tributi del core in pianto esigge.

#### 3 Aria (Mosè)

Quel diletto che sorprende  
fà l'effetto del dolor  
e la gioia che tal hor  
improvvisa il petto assale,  
dando al cor pena mortale  
fà carnefice l'amor.

## Bernardo Pasquini – Il Mosè

### First Part

#### 1 Sinfonia

#### 2 Recitative

*Narrator*

Israel had crossed over the barren Arabian plain  
and was encamped  
at the foot of the mountain  
when glad tidings  
spread throughout the tents  
and a happy shout brought news  
to Moses, the most faithful captain.

*Joshua*

Sir, your friend Jethro is entering the camp  
and bringing with him  
your wife Zipporah and your beloved sons.

*Moses*

Go quickly and have them brought  
to me without delay;  
I feel how extreme contentment  
pierces my spirit and demands  
the heart's tribute in lament.

#### 3 Aria (Moses)

Delight that comes with surprise  
creates the effect of grief,  
and the joy that sometimes  
suddenly assails the heart,  
causing it mortal pain,  
makes love its executioner.

## **4 Recitativo**

*Testo*

Del Padiglione eccelso  
à le dorate soglie  
giunta l'illustre comitiva al hora  
tal ribrezzo d'amor scorse ne petti,  
che scaldato dal core in soave martir  
stemprò gli affetti.

*Getro*

Con qual piacere ò figlio  
di rivederti io godo

*Mosè*

Con quanta gioia ò cara  
frà le braccia v'annodo!

*Getro*

Son del tuo sangue i generosi germi  
questi che miri, e questo  
de la tua cara è l'adorato oggetto.

*Mosè*

Tutti tutti ravviso  
e nel mio sen gl'accetto

## **5 Aria (Mosè)**

Trattenete ò sfere il corso  
al gioir di questo sen  
ò soccorso date all'alma  
che nel mar de le dolcezze  
non s'affondi e venga men.

## **6 Aria (Getro)**

Qui chiudete o fati amici  
le mie luci ai rai del dì.

## **4 Recitative**

*Narrator*

The illustrious assemblage had gathered  
at the golden doors of the lofty pavilion  
when such a chill of love  
rushed through their bodies  
and scalded by the heart's warmth  
melted their emotions into sweet torment.

*Jethro*

With what pleasure, O son,  
do I delight to see you again!

*Moses*

With what joy, O dear wife,  
do I hold you in my arms!

*Jethro*

These noble youths are of your blood,  
and this woman you see  
is your dear adored wife.

*Moses*

I recognize them all, them all,  
and I welcome them into my embrace.

## **5 Aria (Moses)**

Stay, you heavenly spheres, your course  
to this heart's joy;  
do lend your help to my soul,  
so that it doesn't sink or ebb away  
in the sea of sweet delights.

## **6 Aria (Jethro)**

Here, O friendly Fate, do close  
my eyes to the day's bright beams.

Più felici le fortune  
non mi curo di godere  
ch'al mio cor basta così.

**7 Recitativo**

*Mosè*

Ite e sieno frà tanto imbandite le mense  
adagiate le piume, onde gli spirti loro  
e le membra stancate habbian ristoro.

**8 Recitativo**

*Testo*

In un girar di ciglio da le turbe serventi  
furon le cene apparecchiate,  
e quivi lo splendor delle gemme,  
lo scintillar dell'oro,  
il chiaro lume de le lampane accese  
fè sì l'orror di quella notte adorno  
che il sol n'ebbe ombra e rese  
di tanta luce invidioso il giorno.

**9 Aria (Testo)**

O gradita povertà che lontana d'ogni fasto  
fai privato l'apparato alle tue cene  
così l'hore più serene godi in cara libertà

**10 Recitativo**

*Testo*

Primo sugl'aurei scanni  
il buon vecchio s'assise  
indi Mosè poi de le squadre il duce,  
e al hor ch'ebbero alquanto pago  
con l'esca il natural desio  
ruppe Getro il silentio  
e in tali accenti favellar s'udio.

I don't care to enjoy  
happier fortunes,  
for this is enough for my heart.

**7 Recitativo**

*Moses*

Go and quickly set the tables;  
lay out the beds, so that their spirits  
and their weary limbs may find refreshment.

**8 Recitativo**

*Narrator*

In the twinkle of an eye  
the crowds of servants set the tables,  
and the splendor of the jewels,  
the sparkle of the gold,  
and the bright shine of the lit lamps  
so greatly illumined the dark night  
that the sun felt jealous  
and the day was envious of so much light.

**9 Aria (Narrator)**

O welcome poverty, you who far from all luxury  
take your meals without lavish display,  
and so enjoy the most serene hours in dear liberty!

**10 Recitativo**

*Narrator*

First the good old man sat down  
on the golden benches,  
then Moses, then the leader of the troops,  
and after they had satisfied the human need  
for nourishment with a repast,  
Jethro broke the silence  
and was heard speaking these words:

*Getro*

Figlio de le tue geste al chiaro grido  
L'Asia rimbomba  
e solo à me che vengo dà parti sì remote  
sono le glorie tue pur anco ignote.

**[11] Aria (Getro)**

Se fama immortale per te spiega l'ale  
dal'Esperia à i lidi Eoi,  
tal favore spiri à me  
che de sommi pregi tuoi habbia parte  
la mia fè.

**[12] Recitativo**

*Mosè*

Giuste son le tue brame,  
e tu mio fido Giosuè  
che fosti del opre eccelse  
or testimonio, or parte,  
narra le cose andate  
e co' tuoi detti  
di Getro appaga i curiosi affetti.

*Giosuè*

A spiegarle ò Signore  
sarà inetto il mio dire  
mà pur se tanto imponi,  
debito e gloria,  
al servo e l'obbedire.

**[13] Aria (Mosè)**

Odi attento ò Padre amato  
d'una man gl'alti portenti  
mà sovvenienti che non è suo  
l'honor che non è mio  
quel che la resse e la guidò fu Dio.

*Jethro*

Son, Asia resounds  
with the illustrious renown of your deeds,  
and only to me, I who come from such remote  
parts, are your glorious feats as yet unknown.

**[11] Aria (Jethro)**

If immortal fame spreads out its wings for you  
from the west to the eastern shores,  
then grant me such favor  
that my loyalty may learn  
of your lofty accomplishments.

**[12] Recitativo**

*Moses*

Your wishes are justified,  
and you, my loyal Joshua,  
who were a witness to these sublime deeds  
as well as a participant in them,  
relate what happened  
and satisfy Jethro's sense of curiosity  
with your words.

*Joshua*

To relate them, O sir,  
my words won't suffice  
but if you impose such a task on me,  
for your servant obedience  
shall be a duty and an honor.

**[13] Aria (Moses)**

Listen attentively, O beloved father,  
to the mighty wonders wrought by a hand,  
but remember that the honor  
isn't his, isn't mine;  
God was the one who governed and guided it.

## **Recitativo**

*Giosuè*

Poiché l'insano ardore  
del Egitia possanza e del suo fasto  
nel mar d'Eritro hebbe ammorzato il cielo  
passò senza contrasto  
ne deserti di Mara il campo ebreo  
e quivi d'acque amare sol fecondo il terreno  
cominciossi a provare  
di sitibondo ardor pena mortale  
sin che Mosè dal Rè del cielo instrutto  
ne l'onda immerse un legno  
e diede il dolce all'acque e bando al lutto.

### **14 Aria (Giosuè)**

D'una fede al vivo zelo  
sordo il cielo mai non fù  
e si vede che concede  
sino ai tronchi la virtù.

### **15 Recitativo**

*Getto*

Mà qual mistero oh Dio permetti tù,  
ch'in ombra vegga lo spirito mio?  
Udite udite amici  
verran tempi felici  
in cui di vita in segno  
addolcirà l'humane colpe in legno.

### **16 Recitativo**

*Giosuè*

La sete estinta à pena  
corre il popolo eletto del infecondo Since  
al'inospita balza e le fame crudel così l'incalza  
che giunta ormai la vita de la morte al confine  
sù la guancia smarrita con note di pallor  
scrive il suo fine.

## **Recitative**

*Joshua*

After heaven had extinguished the wild ardor  
of Egypt's might and its pride in the Red Sea,  
the Hebrew camp passed without opposition  
in the deserts of Marah  
and where the earth is made fertile  
only by bitter waters  
began to experience mortal pain  
from thirst in scorching heat,  
until Moses, instructed by the king of heaven,  
immersed a piece of wood in the water,  
made the water sweet, and banished sorrow.

### **14 Aria (Joshua)**

To a faith's vibrant fervor  
heaven has never been deaf,  
and one sees that it grants strength  
even to tree wood.

### **15 Recitative**

*Jethro*

But what mystery, O God, do you permit  
my spirit to see, though dimly?  
Hear, hear, friends,  
happy times will come  
during which with a symbol of life  
he will sweeten human sins with wood.

### **16 Recitative**

*Joshua*

Their thirst had hardly been quenched  
when the chosen people hastened  
to the barren inhospitable slope of Sin,  
and the cruel famine so greatly afflicted them  
that life now verged on death, with their demise  
written on the pallid gloom of their cheeks.

**17 Aria (Giosuè)**

Mà nostre voci flebili  
la sù nel ciel sen volano  
e dà le stelle impetrano  
manne ch'il sen consolano  
così da morte orribile  
la nostra sorte involano.

**18 Recitativo**

*Getro*

Quelle manne ò miei figli,  
fur mistiche figure,  
d'un celeste alimento  
che nell'età venture  
darà il divino Amore  
in cibo all'alme  
e medicina al core.

**19 Recitativo**

*Giosuè*

Al famelico stuol tolto con l'esca  
l'importuno fomento  
s'avanza al campo e tosto  
d'una sete più fiera  
resta al tormento esposto

**20 Aria (Giosuè)**

Dan del mondo le vicende  
vario moto e giro alterno  
dal timor a la speranza.  
Solo dura e il eterno  
è il timor del incostanza.

**Recitativo**

*Giosuè*

Piange l'Ebreo sconfitto il suo dolore

**17 Aria (Joshua)**

But our woeful voices  
swiftly rose up to the heaven  
and from the stars obtained through prayer  
manna that consoled the heart.  
Thus they turned our fate  
away from a horrible death.

**18 Recitative**

*Jethro*

That manna, my sons,  
was the mystic form  
of heavenly sustenance  
that in future times  
divine love shall give  
as food for souls  
and as medicine for the heart.

**19 Recitative**

*Joshua*

After the importunate murmurs had been quelled  
in the famished band with this food,  
they advanced to the field  
and soon were exposed to the torment  
of an even worse thirst.

**20 Aria (Joshua)**

The world's vicissitudes produce  
various developments and turnabouts  
from fear to hope.  
The only thing that lasts and is eternal  
is the fear of inconstancy.

**Recitative**

*Joshua*

The weary Hebrew laments his grief,

mà con più crude pene  
manca al pianto la vita  
e trova il core sino del lagrimar secche le vene

**[21] Recitativo**

*Mosè*

In qual aspro cemento lasso vidd'io  
di Palestina i fati  
languian le turbe ei fumi  
del loro interno ardore  
davan di già torbida notte ai lumi  
mentre dall'arse fauci  
la cenere diffusa havea  
non meno gl'ostri al labro  
velati e i fiori al seno.

**[22] Aria (Mosè)**

Che si farà mio Dio  
à si rigide sventure?  
Con noi pure nostra gloria caderà  
e dell'opre che faceste  
la memoria perirà.

**[23] Recitativo**

*Giosuè*

Così Mosè pregando al suol disteso  
col pianto inhumidia le secche arene,  
quando risorge acceso dalo spirto diurno  
e percotendo del Orebbe i sassi  
cava dà quel macigno onda perenne  
e impetra viscere di pietà  
dà un sen di pietra.

**[24] Recitativo**

*Getro*

Alti prodigi intesi,  
mà già le luci mie regger non ponno

but amidst even crueller tribulations  
life's strength is lacking for lament,  
and the heart even finds dry tear ducts.

**[21] Recitative**

*Moses*

Amidst these tribulations, alas, I glimpsed  
Palestine's ultimate fate;  
the people languished and the smoke  
of their inner ardor gave the look  
of night's gloom to their eyes,  
while from their burnt mouths  
the ashes scattered out  
and covered even the purple of their lips  
and the bright vigor of their chests.

**[22] Aria (Moses)**

What, my God, shall be done  
amidst such harsh misfortunes?  
Our fame shall fall with us,  
and the memory of your deeds shall perish.

**[23] Recitative**

*Joshua*

Moses, praying stretched out on the ground,  
moistened the dry sand with tears,  
but then he stood up,  
inflamed by the diurnal spirit,  
and struck the rocks of Horeb,  
dug out of that massive stone a perpetual fountain,  
and obtained a heart's compassion  
from a hard core of stone.

**[24] Recitative**

*Jethro*

I have heard sublime wonders,  
but now my eyes can no longer keep open

à più lunga vigilia  
e la stanchezza assegna  
il resto della notte al sonno.  
Si levino le mense e prima ch'il sopore  
in placido stupore i sensi annode,  
l'alme create al Creator dian lode.

**[25] Coro à 4 (SATB)**

Sommo rettor del Cielo e Rè de Regi  
de benefici egregi che prodigo ci stende  
il tuo divino Amore.  
Gratie ti rende humiliato il Core.

**Seconda Parte**

**[26] Aria (Testo)**

Quella salma ch'in calma si tiene  
le tempeste s'avvezzi a temer  
Se l'istante che avviva una speme  
quell'istesso dà morte al goder.

Il sereno da un seno diviso  
fosca nube incede nel cor  
vien col pianto l'Aurora di un riso  
e da un riso le fasce al dolor.

**[27] Recitativo**

*Testo*

Doppo notte sì cara non era  
l'alba appena col crin di rose adorno  
sorta nel Cielo à ricondurre il giorno  
che mentre in gioia à festeggiar  
correa lo stuolo eletto  
un fragor improvviso di trombe  
e d'armi à le sorprese genti adombrò l'alme  
e annubilò le menti.

for a longer vigil,  
and weariness assigns  
the rest of the night to sleep.  
Have the tables cleared, and before drowsiness  
envelops the senses in quiet slumber,  
may noble hearts sing praises to the Creator.

**[25] Coro à 4 (SATB)**

Supreme ruler of heaven and king of kings,  
what a miracle of wondrous blessings  
your divine love extends to us!  
The humbled heart renders thanks to you.

**Second Part**

**[26] Aria (Narrator)**

May the man who abides in peace  
accustom himself to fearing storms  
if the moment that fosters hope  
is the same one that brings death to joy.

Serenity gives way to inner turmoil,  
a gloomy cloud enters the heart,  
laughter's Aurora comes with lament,  
and laughter gives rise to grief.

**[27] Recitativo**

*Narrator*

After this so very dear night,  
the dawn, adorned with its rosy locks,  
had scarcely appeared in the sky  
to bring back the day,  
while the chosen band  
was happily hastening to the feast,  
when the sudden din of trumpets and weapons  
darkened the hearts of the surprised people  
and clouded their senses.

**28 Recitativo**

*Giosuè*

Del nostro campo à fronte  
il superbo Amelec s'avanza ò Sire  
e ferendo l'orecchio gia de le trombe il suono  
Marte protesta al core  
che vicino à ferirlo è il suo furore.

*Mosè*

De le spade guerriere veggio pur troppo  
oh Dio l'orribil lampo,  
da le nemiche schiere veggio il piano  
ingombrato e da sparse bandiere  
quasi l'aria occupata e il sol velato.

**29 Aria (Mosè)**

Chi sarà se non è Dio?  
Che nel orrido periglio  
dia consiglio à questo cor  
che dia bando al mio timor  
che dia pace al pianto mio!

**30 Recitativo**

*Getto*

Figlio, à che spargi inutilmente al'aure  
i tuoi queruli accenti? inefficaci e vani  
son del labro gl'uffici  
ove à le mani permessa è l'opra  
e quando si può valer di sua ragione il brando.

**Aria**

A' vil seno à debil sesso sol concesso  
l'uso sia del lagrimar  
mà non deve destra forte e nobil core  
che à la spada che al valore  
la sua sorte confidar.

**28 Recitative**

*Joshua*

The haughty Amalek, O sir,  
is approaching in front of our encampment.  
While the blast of trumpets shatters the ear,  
Mars announces to the heart  
that his wrath is coming to wound it.

*Moses*

I regret to see, O God,  
the horrible flashing of swords of war;  
I see the plain covered with inimical forces,  
and unfurled banners all but clouding the sky  
and veiling the sun.

**29 Aria (Moses)**

Who shall it be if not God,  
who in this horrible danger  
gives counsel to this heart,  
who banishes my fear,  
who calms my lament?

**30 Recitative**

*Jethro*

Son, why do you uselessly scatter  
your complaints to the breezes?  
The services of the lips are inefficacious and futile  
where hands are tasked to go to work  
and when the sword can show its strength.

**Aria**

May weeping be left merely to the feeble heart,  
merely to the frail sex,  
but not to the strong right arm  
or the noble heart  
that can entrust its fate to the sword and bravery.

## **Recitativo**

Usa più tosto ò figlio,  
la tua possanza e l'Armi  
e in Dio confida  
forza di cielo ogni altro sforzo abbatte  
mà con armi terrene il Ciel combatte.

### **[31] Duett (Mosè, Getro)**

Sù sù sù à la pugna alla pugna  
à militar per noi l'etra discenderà  
e con noi trionferà  
il gran Dio de la virtù.  
Sù sù sù à la pugna alla pugna.

### **[32] Recitativo**

*Mosè*

Odi mio caro Giosuè, mio Duce  
à la tua fede al tuo valor s'appoggia  
dell'armi nostre il general comando.  
Vanne aduna le schiere disponi il campo  
à la battaglia e movi tu l'armi  
io moverò le preci al Cielo  
tù operai con la spada  
et io col Zelo.

*Testo*

Passò ciò detto appena  
qual saetta volante  
à congregar le squadre il duce invitto,  
e spronando i più vili, precorrendo i più audaci  
al fero suono di bellici stromenti  
volle il tuono accordar di questi accenti.

### **[33] Aria (Giosuè)**

Campioni Seguaci  
trionfi et honori  
v'appresta la fama

## **Recitative**

Use instead, O son,  
your strength and weapons,  
and trust in God.  
Heaven's might vanquishes every other power,  
but heaven fights with earthly weapons.

### **[31] Duet (Moses, Jethro)**

Up, up, up to the fight, to the fight!  
Heaven will come down to vie for us,  
and the great God of might  
will triumph with us.  
Up, up, up to the fight, to the fight!

### **[32] Recitative**

*Moses*

Hear, my dear Joshua, my leader:  
the general command of our armed forces  
depends on your loyalty, on your bravery.  
Go, unite the troops, have the field arrayed  
for battle, and have the weapons put to use.  
I shall send prayers to heaven,  
but you shall operate with the sword  
while I work with religious fervor.

*Narrator*

This had hardly been said  
when like a swift arrow the invincible captain  
hastened to muster the troops  
and spurring on the feeble, going on ahead of the  
braver, he intoned these words  
to the wild sound of instruments of war:

### **[33] Aria (Joshua)**

Champions and fighting men,  
renown offers you  
triumphs and honors;

e à mieter allori  
la Tromba vi desta  
la gloria vi chiama.

**34 Recitativo**

*Giosuè*

L'Amalecita impari  
in suo mal punto ad irritarvi ò forti  
e condannato e astretto  
alle stragi alle morti  
à i lacci alle catene  
del temerario ardir paghi le pene.  
Saran vostre le palme io le prometto  
che al valor d'Isdraelle van le Vittorie  
e sta impegnato à custodir  
le vostre Glorie il fato.

**35 Aria (Giosuè)**

Guerra guerra all'armi all'armi  
à combattere à ferir.  
Si dimostri ogni alma ardita  
à trionfi Dio v'invita  
per la Gloria del suo nome  
s'ha da vincere ò morir.  
Fortuna il crin vi porge  
vi fà strada il mio brando  
e Dio vi scorge.

**36 Recitativo**

*Testo*

Si terribile e fiero l'incontro fù  
de le nemiche fronti  
che né crollò d'orror la Terrea mole  
e si temè ch'insieme urtando i monti  
spinto si fosse à precipitio il Sole  
Dà tanti strali invasa,  
Giuno osservò languir il giorno e vide

the trumpet stirs you,  
glory summons you,  
to reap laurels.

**34 Recitative**

*Joshua*

May Amalek, incapable of troubling you,  
O strong men, in his dire straits  
and condemned and guilty  
of devastation and murder,  
pay the penalty for his temerarious audacity  
in ropes and chains.  
The palms shall be yours; I promise you  
that the victories shall belong to Israel's valor  
and that Fate will be charged  
with watching over your glories.

**35 Aria (Joshua)**

War, war, take up your weapons, your weapons,  
to fight, to wound!  
May every heart demonstrate its bravery;  
God invites you to triumphs,  
for the glory of his name,  
it is a matter of victory or death.  
Fortune shows you her favor;  
my sword prepares your way,  
and God guides you.

**36 Recitative**

*Narrator*

So horrible and violent was the collision  
of the enemy fronts  
that the earth quaked in horror  
and it was feared that the sun  
would crash down and crush the mountains.  
Juno, hit by so many arrows, observed  
how the day became weary

sù quel pennuto nembo  
con aspra e dura sorte  
più spedita alle stragi errar la morte.

**[37] Aria (Testo)**

Che non fà del regnar l'ingorda sete.  
Se dà lode à le rapine  
vanto e fregio a l'empietà  
e nel fine quel desio che s'ha di regno  
guida i regni à le ruine.

**[38] Recitativo**

*Testo*

Mosè frà tanto asceso  
sul monte à Dio rivolto  
e il petto acceso di ferventi desiri  
stemprò in affetti il sen  
l'alma in sospiri.

**[39] Aria (Mosè)**

Mio Dio, dà cui cenni  
la sorte dipende  
benigna e severa  
con fauste vicende  
tù reggi e proteggi  
lo stuol ch'in te spera.

A'noi deh concedi  
che l'aura seconda  
di spirito sovrano  
inspiri e diffonda  
valore e vigore  
al core' alla mano.

**[40] Recitativo**

*Testo*

Sin che durò dele preghiere ardenti

and saw how death, faster than slaughter,  
over the cloud of flying weaponry,  
with harsh and rough doom, went on its rounds.

**[37] Aria (Narrator)**

What does voracious thirst for rule do  
but give praise to the crime of plunder,  
boast and glory to treachery –  
but in the end such desire for a kingdom  
drives realms to ruin.

**[38] Recitative**

*Narrator*

Meanwhile Moses had climbed  
up the mountain and turned to God,  
and his chest aflame with fervent desires  
melted his heart into emotions  
and his soul into sighs.

**[39] Aria (Moses)**

My God, on whose signals  
fate does depend,  
whether it be favorable or severe;  
you guide and protect  
the band whose members hope in you  
through a propitious course of events.

Ah, do grant us  
that the favorable breeze  
of your sublime spirit  
may inspire and defend  
valor and vigor  
for heart and hand.

**[40] Recitative**

*Narrator*

As long as the fervent sound

l'infervorato suono  
 eran le truppe d'Isdrael vincenti  
 mà cessato il pregar furon vedute  
 ceder vili e perdenti  
 del Re nemico all'impeto feroce.  
 Onde a Mosè fu d'huopo  
 erger di nuovo a Dio  
 l'alma e la voce.

*Mosè*  
 Signor che dal tuo soglio  
 tal hor gioco ti prendi  
 d'abbatter l'empio  
 e rendi prostrato al piè  
 dell'humiltà l'orgoglio  
 volgi clemente un guardo  
 al tuo popolo oppresso  
 e farà un sol riflesso  
 di tue luci divine  
 fiorirgli in sen le palme  
 e i lauri al crine.

**[41] Aria (Mosè)**  
 Prima ch'io veggia il fido stuolo  
 cader soggetto d'empio rigor  
 vinto dal duolo  
 manchi nel petto  
 questo mio cor.

**[42] Recitativo**  
*Testo*  
 Sul bivio della sorte  
 stette sospesa la Vittoria  
 e in fine con immortal Trofeo  
 deliberò le palme al campo Ebreo  
 e chiamando le trombe i vincitori  
 à trionfal raccolta

of his ardent prayers was heard,  
 Israel's troops were victorious,  
 but when he ceased to pray,  
 they were seen yielding, feeble and vanquished,  
 to the inimical king's fierce assault.  
 Therefore it was necessary for Moses  
 once again to lift up to God  
 both heart and voice.

*Moses*  
 Lord, you who from your throne  
 on occasion delight in smiting  
 the despicable enemy  
 and render haughty pride prostrate  
 at the feet of humility,  
 do in your clemency look down  
 on your oppressed people,  
 and with a sole glance  
 of your divine eyes  
 adorn their chests with palms  
 and their hair with laurels.

**[41] Aria (Moses)**  
 Before I see the loyal band fall,  
 subject to villainous oppression,  
 vanquished by grief,  
 may this heart of mine  
 cease to beat in my chest.

**[42] Recitative**  
*Narrator*  
 At the crossroads of fate  
 Victory stood in suspense  
 but in the end decided to bestow the palms  
 on the Hebrew camp with an immortal trophy,  
 and while the trumpets summoned  
 the victors to the triumphal gathering,

restò la turba ostile  
vinta distrutta e nel suo sangue involta.  
Hebbe tal fine il memorabil giorno  
e fù del fatto egregio  
à Mosè solo il maggior vanto ascritto  
ei solo oprando  
più col suo dir che Giosuè col brando.

#### 43 **Aria (Testo)**

Col Zelo dal Cielo  
conforto s'ottiene  
e voce pregante  
in pugno al Tonante  
sequestra le pene.

#### 44 **Recitativo**

*Getro*

Prece divota e machina d'Amore  
che fà rompendo il corso à prefissi disastri  
breccia nel Cielo e violenza agl'astri.  
Caro e soave incanto  
ch'ad un oblio di pace consegna le vendette  
che il fil rintuzza à le divine spade  
e flagelli e saette converte in fiori  
e stempera in rugiade.

#### 45 **Aria (Getro)**

Pupilla che sà piangere  
può rallentar e frangere  
l'arco dell'ira in Ciel  
e all'Impeto de preghi  
lo sdegno più crudele  
forza che si pieghi.

Pianto che il cor fà piovere  
sicuro è ben di muovere  
tratti di fino amor

the hostile forces were left vanquished  
on the ground and wallowing in their blood.  
The memorable day came to such an end,  
and the greater boast for this extraordinary deed  
was attributed to Moses alone,  
who alone with his words achieved more  
than Joshua did with the sword.

#### 43 **Aria (Narrator)**

Faithful zeal obtains  
consolation from heaven,  
and a prayerful voice,  
in league with the Thunderer,  
drives away afflictions.

#### 44 **Recitativo**

*Jethro*

Devoted prayer and love's workings,  
staying the course of preordained disasters,  
open a breach in heaven and vanquish the stars.  
Dear and sweet magic it is  
that renders revenge peacefully forgotten,  
that blunts the blades on divine swords,  
that turns scourges and arrows into flowers  
and melts them into dew.

#### 45 **Aria (Jethro)**

An eye that can weep  
is able to stop and break  
heaven's wrath  
and on the strength of prayers  
forces the cruelest disdain  
to surrender.

Tears that the heart pours down  
are certain to inspire  
comportment of fine love,

e i gemiti d'un seno  
cangiano in bel sereno  
i lampi del rigor.

**46 Recitativo**

*Testo*

Sceso Mosè dal monte, il forte stuolo  
à la tenda real corse repente  
e al timpano battente  
e alla tromba sonante allor unio  
con grato cor canto di lode a Dio.

**47 Coro à 4 (SATB)**

Stelle belle raddoppiando  
lo splendor de' vostri rai  
date omai del Signor che trionfò  
fiori al sen lauri alle chiome  
vanti all'opre e glorie al nome.

and the sighs of a heart  
turn into pretty mirth  
rigor's lightning flashes.

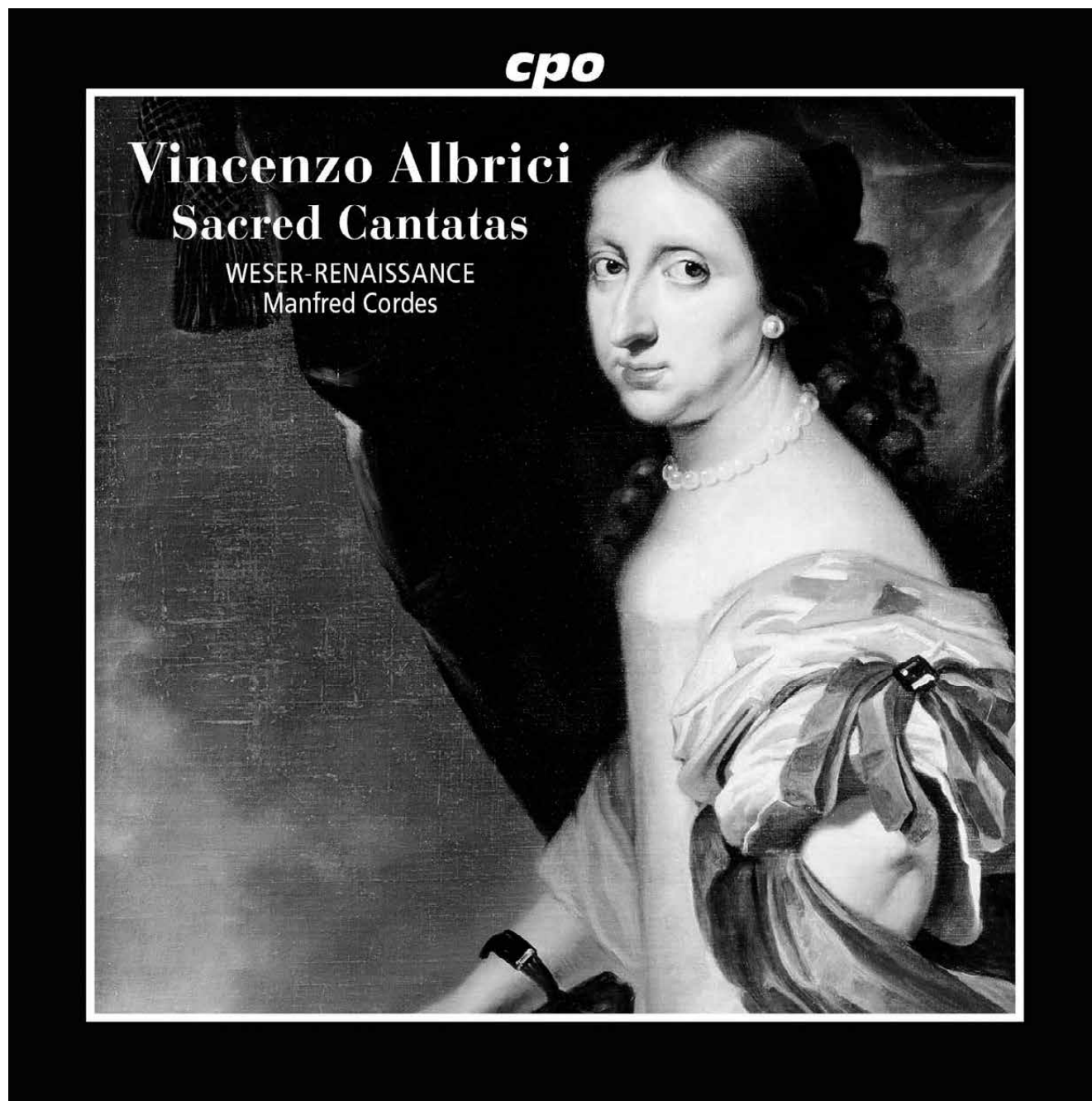
**46 Recitative**

*Narrator*

After Moses had climbed down the mountain,  
the mighty band immediately hastened to the royal  
tent, came together to the beating of drums  
and to the sound of the trumpets,  
and with grateful hearts sang praise to God.

**47 Coro à 4 (SATB)**

Beautiful stars, doubling  
the splendor of your beams,  
do now adorn the chest of the victorious Lord  
with flowers and his head with laurels  
and give glory to his deeds and honor to his name.



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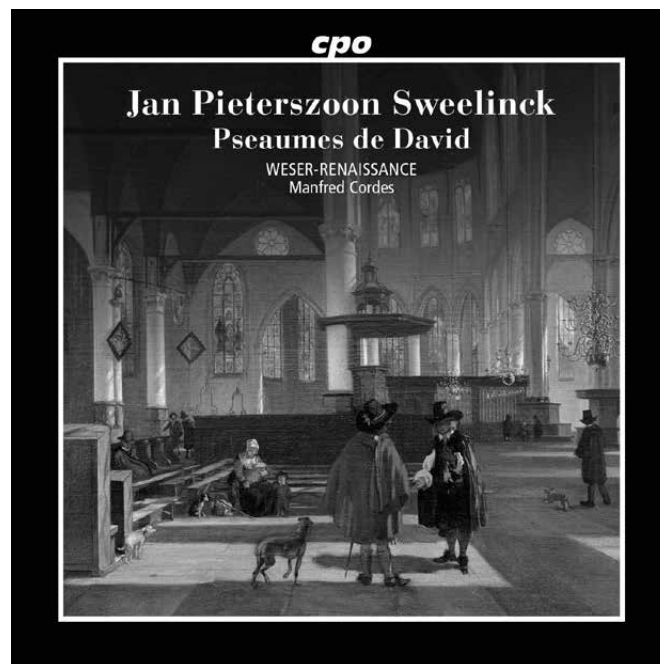
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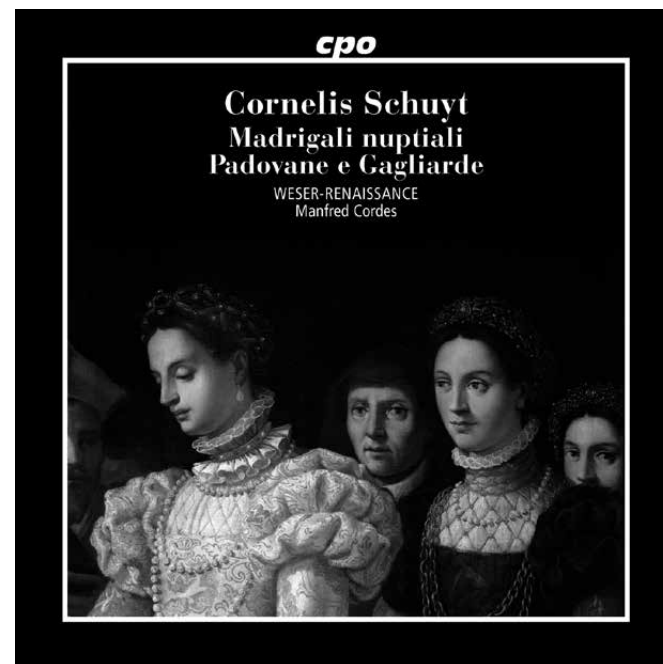
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