

OPUS ARTE



ROSA  
FEOLA  
*Musica e Poesia*  
IAIN  
BURNSIDE



Rosa Feola

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## Musica e Poesia

|  |  |      |
|--|--|------|
| <b>Ottorino Respighi 1879–1936</b>         |  |      |
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| <br><b>Deità silvane (A. Rubino)</b>       |  |      |
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**Rosa Feola soprano**

**Iain Burnside piano**

|                                      |  |              |
|--------------------------------------|--|--------------|
| <b>Amilcare Ponchielli 1834–1886</b> |  |              |
| 13                                   | Sonetto di Dante:<br>'Tanto gentile e tanto onesta pare' | 3.10         |
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## Rosa Feola

The young Italian soprano Rosa Feola came to international attention when she won second prize, the Audience Prize and the Zarzuela Prize at the 2010 Plácido Domingo World Opera Competition. In 2008 she attended masterclasses at the Accademia Nazionale di Santa Cecilia with Renata Scotto, Anna Vandi and Cesare Scarton.

Having made her debut in the role of Corinna (*Il viaggio a Reims*) under Kent Nagano at the Santa Cecilia Academy, she was heard as Serafina (Donizetti's *Il campanello*) at the 2010 Reate Festival and went on to sing Adina (*L'elisir d'amore*) at the Teatro dell'Opera in Rome under Bruno Campanella. Her signature roles include Adina, Gilda (*Rigoletto*), Nannetta (*Falstaff*), Susanna (*Le nozze di Figaro*) and Zerlina (*Don Giovanni*). Her repertoire also includes Musetta (*La bohème*), Inez (Mercadante's *I due Figaro*) and Micaëla (*Carmen*).

In concert she maintains ties with conductors such as Michele Campanella and Riccardo Muti. She has also collaborated with Louis Langrée (*La clemenza di Tito*) and the Deutsche Kammerphilharmonie Bremen. An experienced recitalist, she made her Wigmore Hall debut in 2014. Recent engagements include *Carmina Burana* with the Orchestre National de Lyon under Yutaka Sado, Schubert's Mass in A flat major with the Chicago SO, Mahler's Fourth Symphony in Tokyo and Seoul, and a recital in Musashino, Tokyo.

Concert performances in the 2014/15 season included a recital in Lille, *Carmina Burana* with the Orchestre Philharmonique du Luxembourg, *The Pearl Fishers* with the Orchestra Sinfonica Nazionale della RAI, Turin, and her Russian debut with concerts of *L'elisir d'amore* in Moscow. On stage she sang Sandrina (*La finta giardiniera*) and Susanna (*Le nozze di Figaro*) at Glyndebourne. Current and future roles include Elvira (*I puritani*) for the Welsh National Opera, Gilda (*Rigoletto*) and Corinna for the Zurich Opera, as well as Nannetta and Mahler's Fourth Symphony in Chicago with Muti, and Gilda for the Chicago Lyric Opera.

## Rosa Feola

La jeune soprano italienne Rosa Feola a attiré l'attention internationale en remportant le deuxième prix, le prix du public et le prix « zarzuela » à la Plácido Domingo World Opera Competition (Operalia) de 2010. En 2008, elle a suivi des master-classes à l'Accademia Nazionale di Santa Cecilia avec Renata Scotto, Anna Vandi et Cesare Scarton.

Après avoir fait ses débuts dans le rôle de Corinna (*Il viaggio a Reims*) sous la direction de Kent Nagano à l'Académie Sainte-Cécile, elle s'est produite en Serafina (*Il campanello* de Donizetti) au Reate Festival de 2010 et a ensuite chanté Adina (*L'elisir d'amore*) au Teatro dell'Opera de Rome sous la direction de Bruno Campanella. Ses rôles emblématiques sont Adina, Gilda (*Rigoletto*), Nannetta (*Falstaff*), Susanna (*Le nozze di Figaro*) et Zerlina (*Don Giovanni*). Son répertoire comprend également Musetta (*La bohème*), Inez (*I due Figaro* de Mercadante) et Micaëla (*Carmen*).

En concert, elle se produit avec des chefs comme Michele Campanella et Riccardo Muti. Elle a également travaillé avec Louis Langrée (*La clemenza di Tito*) et la Deutsche Kammerphilharmonie de Brême. Récitaliste expérimentée, elle a fait ses débuts au Wigmore Hall en 2014. On a récemment pu l'entendre dans *Carmina burana* avec l'Orchestre national de Lyon sous la direction de Yutaka Sado, la Messe en la bémol majeur de Schubert avec le Chicago Symphony Orchestra, la Quatrième Symphonie de Mahler à Tokyo et à Séoul, et un récital à Musashino, Tokyo.

Au cours de la saison 2014–2015, elle se produit en récital à Lille, dans *Carmina burana* avec l'Orchestre philharmonique du Luxembourg, *Les Pêcheurs de perles* avec l'Orchestra Sinfonica Nazionale della RAI de Turin, et fait ses débuts en Russie avec *L'elisir d'amore* en version de concert à Moscou. Sur scène, elle chante Sandrina (*La finta giardiniera*) et Susanna (*Le nozze di Figaro*) à Glyndebourne. Ses prochaines prestations seront Elvira (*I puritani*) au Welsh National Opera, Gilda (*Rigoletto*) et Corinna à l'Opéra de Zurich, ainsi que Nannetta et la Quatrième Symphonie de Mahler à Chicago avec Muti, et Gilda au Chicago Lyric Opera.

## Rosa Feola

Die junge italienische Sopranistin Rosa Feola fand international Beachtung, als sie 2010 den zweiten Preis, den Publikumspreis und den Zarzuela-Preis beim Plácido Domingo World Opera-Wettbewerb gewann. 2008 besuchte sie Meisterklassen von Renata Scotto, Anna Vandi und Cesare Scarton an der Accademia Nazionale di Santa Cecilia.

Nach ihrem Debüt als Corinna (*Il viaggio a Reims*) unter Kent Nagano an der Accademia di Santa Cecilia sang sie die Serafina (in Donizettis *Il campanello*) beim Reate Festival 2010 und darauf die Adina (*L'elisir d'amore*) am Teatro dell'Opera in Rom unter Bruno Campanella. Zu ihren Paraderollen gehören Adina, Gilda (*Rigoletto*), Nannetta (*Falstaff*), Susanna (*Le nozze di Figaro*) und Zerlina (*Don Giovanni*). Ihr Repertoire umfasst außerdem Musetta (*La bohème*), Inez (in Mercadantes *I due Figaro*) und Micaëla (*Carmen*).

In Konzerten pflegt sie die Verbindungen mit Dirigenten wie Michele Campanella und Riccardo Muti. Sie hat auch mit Louis Langrée (*La clemenza di Tito*) und der Deutschen Kammerphilharmonie Bremen gearbeitet. Als erfahrene Konzertsängerin debütierte sie 2014 in der Wigmore Hall. In jüngerer Zeit hatte sie Engagements u.a. für *Carmina Burana* mit dem Orchestre National de Lyon unter Yutaka Sado, Schuberts As-Dur-Messe mit dem Chicago Symphony Orchestra, Mahlers vierte Sinfonie in Tokio und Seoul, sowie für ein Recital in Musashino, Tokio.

Zu Konzertauftritten in der Saison 2014/15 gehörten ein Recital in Lille, *Carmina Burana* mit dem Orchestre Philharmonique du Luxembourg, *Die Perlenfischer* mit dem Orchestra Sinfonica Nazionale della RAI, Turin, sowie ihr Debüt in Russland mit konzertanten Aufführungen von *L'elisir d'amore* in Moskau. Auf der Bühne sang sie Sandrina (*La finta giardiniera*) und Susanna (*Le nozze di Figaro*) beim Glyndebourne Festival. Gegenwärtige und künftige Rollen sind Elvira (*I puritani*) an der Welsh National Opera, Gilda (*Rigoletto*) und Corinna am Opernhaus Zürich sowie Nannetta und Mahlers vierte Sinfonie in Chicago mit Muti, und Gilda an der Chicago Lyric Opera.

## La musica

Questo album impagina alcuni brani particolarmente esemplificativi del rapporto tra musica e poesia. In Italia questo connubio ha conosciuto una storia del tutto peculiare incarnandosi nella lirica vocale da camera che per oltre un secolo ha rappresentato uno dei generi musicali più amati e frequentati dal pubblico e dai musicisti di tutto il mondo. Nonostante il giudizio sostanzialmente negativo espresso per molti anni nei suoi confronti dalla critica musicologica, tale genere sta conoscendo una progressiva rivalutazione che ha permesso di metterne in luce la ricchezza e la varietà e a cui hanno contribuito figure di primo piano della cultura musicale italiana, da Rossini a Donizetti, da Bellini a Mercadante, da Verdi a Tosti, solo per citare i nomi più celebri. Accanto a loro si sono però cimentati in questo genere moltissimi altri compositori con esiti altrettanto efficaci.

È il caso di Ottorino Respighi che con le cinque liriche *Deità Silvane* e i *Quattro Rispetti toscani* intende promuovere un ritorno all'antico "recitar cantando" coniugando con raffinata sapienza armonica i versi di Antonio Rubino e di Arturo Birga con il proprio universo creativo.

Altri musicisti hanno invece scelto di confrontarsi con grandi poeti italiani, come ad esempio Giuseppe Martucci che nel 1906 ha musicato tre poesie di Giosuè Carducci, mescolando abilmente vari stili musicali: dalla rievocazione di una natura arcadica al lirismo romantico fino a un espressionismo livido e angosciante che ricorda il tardo Liszt di cui il compositore fu non a caso grande ammiratore.

Il legame tra Martucci e Liszt emerge chiaramente dall'ascolto dei *Tre sonetti di Petrarca*, composti durante il soggiorno in Italia del grande compositore ungherese nel 1838–1839. Per questo omaggio a uno dei massimi poeti italiani, Liszt utilizza un linguaggio musicale molto avanzato, ricco di cromatismi e di difficoltà vocali, che si plasma felicemente sul verso petrarchesco con effetti di forte suggestione.

Se Petrarca ha ispirato Liszt, un celeberrimo sonetto di Dante, dedicato all'amata Beatrice, ha fornito lo spunto per due versioni musicali, qui registrate per la prima volta, rispettivamente di Amilcare Ponchielli, noto operista della seconda metà dell'Ottocento, e di Ciro Pinsuti, di origine toscana che, su suggerimento di Rossini, di cui era allievo, si recò in Inghilterra, dove diventò maestro di canto presso la Royal Academy of Music, avendo come allievi divi del calibro di Giulia Grisi, Adelina Patti e Mario, contribuendo così in modo sostanziale ad affermare in terra britannica l'amore per il belcanto italiano.

**Cesare Scarton**

## The Music

This recording brings together pieces that particularly exemplify the relationship between music and poetry. In Italy this union has its own particular history, embodied in song that for more than a century served as one of the most beloved musical art forms, enjoyed by the general public and musicologists alike. This genre has continued to develop, with its richness and variety brought to light by contributions from first-rate composers such as Rossini, Donizetti, Bellini, Mercadante, Verdi and Tosti. In addition to these, however, many other composers have shown themselves to be equally successful in the genre.

In the case of Ottorino Respighi's five lyrical pieces of *Deità silvane* and his *Quattro rispetti toscani*, the composer advocates a return to old-style 'sung recitation', combining with fine harmonic skill the lyrical words of Antonio Rubino and Arturo Birga, and his own creative sound world.

Other composers decided to address the challenge of other great Italian poets. Giuseppe Martucci, for example, set three poems by Giosuè Carducci, skilfully mixing diverse musical styles. While evoking a pastoral world and Romantic lyricism he calls on an aggressive and often disturbing lyricism that brings to mind the music of Liszt, whom Martucci greatly admired.

The link between Martucci and Liszt emerges clearly in the latter's *Tre sonetti di Petrarca*, composed during a stay in Italy from 1838 to 1839. For this tribute to one of Italy's greatest poets, Liszt employs an innovative musical language that is richly chromatic and vocally demanding, happily weaving its way around the Petrarchan verse to great effect.

Just like Petrarch inspired Liszt, a well-known sonnet of Dante dedicated to his beloved Beatrice gave rise to two musical settings: one by Amilcare Ponchielli, a 19th-century Italian opera composer, and one by the Tuscan Ciro Pinsuti who, at the advice of Ponchielli (with whom he studied), visited England. Pinsuti was appointed a singing teacher at London's Royal Academy of Music, where his pupils included the celebrated Giulia Grisi, Adelina Patti and Mario. His work contributed to, and in turn confirmed, a British love for bel canto. Both settings appear for the first time on this recording.

### Cesare Scarton

A member of the so-called 'generazione dell'Ottanta' (a group of composers born during the 1880s – though he, in fact, was born in 1879), Ottorino Respighi is best remembered for his orchestral works, although he also wrote several operas and numerous songs. *Deità silvane* (Woodland Deities) dates from 1917 and sets texts by Antonio Rubino; in 1925 Respighi made a second version of the cycle for voice and 15 instruments. As their title suggests, these five sonnets explore a magically evocative woodland world, inhabited by various legendary creatures. Fauns are described in the first song, gardens filled with music in the second, the dancing nymph Aegle in the third, the sound of moving water in the fourth, and dusk in an abandoned garden in the fifth.

Earlier, in 1914, Respighi had produced his *Quattro rispetti toscani*, setting four folk-like poems by Arturo Birga, the 'rispetto' being a poetic form related to the better-known strambotto. In 'Quando nasceste voi', which opens the set, the poet describes how the sun and the creatures of the natural world all offer their gifts to beautify the beloved. Respighi later orchestrated the second rispetto, 'Venitelo a vedere 'l mi' piccino', a lullaby. In the third, 'Viene di là, lontan lontano', the singer asks the wind to tell her beloved how much she loves him. The final song, 'Razzolan, sopra l'aja, le galline', depicts, in a barnyard setting, a country lad who doesn't dare approach a girl who fascinates him.

The interest in orchestral music shown by the generazione dell'Ottanta was prefigured by Giuseppe Martucci (1856–1909) who, unusually for a 19th-century Italian composer, never wrote an opera. Setting texts by the distinguished poet Giosuè Carducci and dating from 1905–6, his *Ciclo* (or *Tre pezzi*) comprises his last original work. The three constituent songs are 'Maggiolata', a song in praise of May, which reawakens hearts; 'Pianto antico', in which the poet addresses the ancient pomegranate tree under which his only son lies buried; and 'Nevicata', which describes the snow falling on an already frozen landscape.

Amilcare Ponchielli (1834–86) is celebrated above all for his grand melodrama *La Gioconda*, but he, too, was a fluent composer of songs. His 'Sonetto di Dante', setting the words 'Tanto gentile e tanto onesta pare' (My lady looks so gentle and so pure), probably dates from 1865 – the year the composer also produced his now lost cantata, *L'Italia e Dante*. The text expresses the great poet's admiration for his lady, as well as her beauty and her humility.

Ciro Pinsuti (1829–88) lived for long periods in London, where from 1848 he worked as a singing teacher, subsequently (in 1856) taking up an appointment at the Royal Academy of Music; he was also a noted accompanist. Many of his songs were written and published in the UK, and they frequently set English texts; but his 'Sonetto di Dante', the first of his *Quattro melodie per canto* (London, 1864), sets the same sonnet as Ponchielli's work.

Franz Liszt was, of course, not Italian but Hungarian, the most famous pianist of his day and one of the most adventurous of all 19th-century composers. But he, too, spent periods in Italy, drawing on his memories of these visits in works often published much later; dating Liszt's compositions, however, is not easy as he tended to work on individual pieces over long periods before finally releasing them.

His *Tre sonetti di Petrarca* were composed between 1842 and 1846 and then arranged for solo piano, in which form they were included in what Liszt called the second 'year' of his *Années de pèlerinage* (1837–49), which was devoted to Italy; later on, between 1864 and 1882, Liszt revised the songs yet again. All three are settings of the works of the great medieval Italian poet Petrarch, who was two generations younger than Dante. The sequence begins with Sonnet No.134, 'Pace non trovo', in which the poet blames his beloved Laura for the deep inner conflicts he is experiencing. It is followed by Sonnet No.61, 'Benedetto sia 'l giorno', in which he blesses the day he first set eyes on her, and finally Sonnet No.156, 'I vidi in terra angelici costumi', which is inspired by the heavenly visions his beloved causes him to experience.

**George Hall**

## La musique

Cet album réunit des pièces particulièrement représentatives de la relation entre musique et poésie. En Italie, cette association a sa propre histoire et s'illustre dans la mélodie accompagnée, laquelle fut, pendant plus d'un siècle, l'une des formes musicales les plus prisées, appréciée du grand public comme des musicologues. Le développement de ce genre s'est poursuivi, avec sa richesse et sa diversité mises en lumière par les contributions des compositeurs de premier ordre tels Rossini, Donizetti, Bellini, Mercadante, Verdi et Tosti. Outre ces sommités, bien d'autres compositeurs se sont montrés tout aussi brillants dans le genre.

Dans les cinq mélodies de son recueil *Deità silvane* et ses *Quattro rispetti toscani*, Ottorino Respighi prône un retour à l'ancienne « récitation chantée », associant avec une grande finesse harmonique les textes lyriques d'Antonio Rubino et d'Arturo Birga à son propre univers sonore et créatif.

D'autres compositeurs ont décidé de s'atteler à la mise en musique d'autres grands poètes italiens. Giuseppe Martucci, par exemple, mit en musique trois poèmes de Giosuè Carducci, mêlant habilement différents styles musicaux. Il évoque un monde pastoral et un certain romantisme tout en faisant appel à un lyrisme agressif et parfois troublant qui évoque la musique de Liszt, que Martucci admirait grandement.

Le lien entre Martucci et Liszt apparaît clairement dans les *Tre sonetti di Petrarca* de celui-ci, composés lors d'un séjour en Italie entre 1838 et 1839. Pour cet hommage à l'un des plus remarquables poètes italiens, Liszt a recours à un langage musical novateur, d'une grande richesse chromatique et vocalement très exigeant, tissant son matériau autour du vers pétrarchien avec brio.

Tout comme Pétrarque inspirait Liszt, un célèbre sonnet de Dante dédié à sa Béatrice bien-aimée donna lieu à deux mises en musique : l'une signée Amilcare Ponchielli, compositeur d'opéra du XIX<sup>e</sup> siècle, et l'autre due au Toscan Ciro Pinsuti qui, sur le conseil de Ponchielli (avec qui il étudia), visita l'Angleterre. Pinsuti fut engagé comme professeur de chant à la Royal Academy of Music de Londres, où il compta parmi ses élèves les célèbres Giulia Crisi, Adelina Patti et Mario. Son œuvre contribua à conforter l'amour des Britanniques pour le bel canto. Les deux versions sont présentées pour la première fois sur cet album.

## Cesare Scarton

Membre de ce qu'on appelle la *generazione dell'Ottanta* (groupe de compositeurs nés dans les années 1880), encore qu'il soit né dès 1879, Ottorino Respighi est surtout connu aujourd'hui pour ses œuvres orchestrales, bien qu'il ait également écrit plusieurs opéras et de nombreuses mélodies. *Deità Silvane* (Divinités sylvestres) date de 1917 et met en musique des textes d'Antonio Rubino ; en 1925, Respighi fit une deuxième version du cycle pour voix et quinze instruments. Comme l'indique leur titre, ces cinq sonnets explorent un monde sylvestre magique et évocateur, habité par diverses créatures légendaires. Des faunes sont évoqués dans la première mélodie, des jardins emplis de musique dans la deuxième, la nymphe dansante Aglaé dans la troisième, le son de l'eau en mouvement dans la quatrième, et le crépuscule dans un jardin abandonné dans la cinquième.

Auparavant, en 1914, Respighi avait écrit ses *Quattro rispetti toscani* sur quatre poèmes populaires d'Arturo Birga, le *rispetto* étant une forme poétique liée au strambotto, plus connu. Dans *Quando nasceste voi*, qui ouvre le recueil, le poète décrit la manière dont le soleil et les créatures du monde naturel offrent tous leurs dons pour embellir la bien-aimée. Respighi orchestra par la suite le deuxième *rispetto*, *Venitelo a veder 'l mi' piccino*, une berceuse. Dans le troisième, *Viene di là, lontan lontano*, la chanteuse demande au vent de dire à son bien-aimé combien elle l'aime. La dernière mélodie, *Razzolan, sopra l'aja, le galline*, évoque, dans un décor de basse-cour, un jeune garçon qui n'ose pas approcher une fille qui le fascine.

L'intérêt pour la musique orchestrale manifesté par la generazione dell'Ottanta fut préfiguré par Giuseppe Martucci (1856–1909) qui, fait rare pour un compositeur italien du XIX<sup>e</sup> siècle, n'écrivit jamais d'opéra. Son *Ciclo* (ou *Tre pezzi*), sur des textes de l'éminent poète Giosuè Carducci et datant de 1905–1906, est sa dernière œuvre originale. Les trois mélodies qui le constituent sont *Maggiolata*, à la gloire du mois de mai qui réveille les cœurs ; *Pianto antico*, où le poète s'adresse au vieux grenadier sous lequel son fils unique est enterré ; et *Nevicata*, qui dépeint la neige tombant sur un paysage déjà sans vie.

Amilcare Ponchielli (1834–1886) est célèbre avant tout pour son grand mélodrame *La Gioconda*, mais il était lui aussi un excellent compositeur de mélodies. Son *Sonetto di Dante*, sur le texte « Tanto gentile e tanto onesta pare » (Elle paraît si gentille et si honnête), date probablement de 1865 – année où le compositeur écrivit également sa cantate maintenant perdue, *L'Italia e Dante*. Le texte exprime la grande admiration du poète pour sa dame, ainsi que sa beauté et son humilité.

Ciro Pinsuti (1829–1888) vécut longtemps à Londres, où il travailla comme professeur de chant, assumant ensuite (en 1856) un poste à la Royal Academy of Music ; c'était aussi un accompagnateur réputé. Bon nombre de ses mélodies furent écrites et publiées au Royaume-Uni et sont souvent composées sur des textes anglais ; mais son *Sonetto di Dante*, la première de ses *Quattro melodie per canto* (Londres, 1864), s'inspire du même sonnet que la mélodie de Ponchielli.

Franz Liszt n'était bien entendu pas italien mais hongrois – le plus célèbre pianiste de son temps et l'un des plus aventureux de tous les compositeurs du XIX<sup>e</sup> siècle. Mais il vécut lui aussi en Italie et puisa aux souvenirs de ses séjours dans des œuvres souvent publiées beaucoup plus tard ; il n'est cependant pas facile de dater ses compositions car il tendait à travailler longtemps sur une œuvre avant de la faire paraître.

Ses *Tre Sonetti di Petrarca* furent composés entre 1842 et 1846 puis arrangés pour piano seul, forme sous laquelle ils furent inclus dans ce que Liszt appela la « deuxième » de ses *Années de pèlerinage* (1837–1849), consacrée à l'Italie ; par la suite, entre 1864 et 1882, il révisa une nouvelle fois les mélodies. Toutes trois sont écrites sur des textes du grand poète italien du Moyen-Âge, Pétrarque, de deux générations plus jeune que Dante. Le triptyque commence par le Sonnet n° 134, *Pace non trovo*, où le poète reproche à sa Laure bien-aimée les profonds conflits intérieurs qui l'agitent. Il est suivi du Sonnet n° 61, *Benedetto sia'l giorno*, où il bénit le jour où pour la première fois il posa son regard sur elle, et enfin du Sonnet n° 156, *I' vidi in terra angelici costumi*, où il évoque la dimension céleste de sa bien-aimée.

**George Hall**

## Die Musik

Das besondere Augenmerk der auf dieser Aufnahme vereinten Stücke liegt auf der Beziehung zwischen Musik und Dichtung. In Italien verfügt diese Verbindung über eine ganz besondere Geschichte, verkörpert in dem Lied, das über ein Jahrhundert lang eine der beliebtesten musikalischen Kunstformen war und von Publikum und Musikwissenschaftlern gleichermaßen geschätzt wurde. Das Genre entwickelte sich stetig weiter, und seine Fülle und Vielfalt zeigt sich in den breitgefächerten Beiträgen solch erstklassiger Komponisten wie Rossini, Donizetti, Bellini, Mercadante, Verdi und Tosti. Doch auch viele weitere Komponisten haben gleichermaßen erfolgreich zu diesem Genre beigetragen.

Ottorino Respighi befürwortet in den fünf lyrischen Stücken seiner Sammlung *Deità silvane* und den *Quattro rispetti toscani* eine Rückkehr zum alten *recitar cantando* und kombiniert mit raffinem harmonischem Geschick die lyrischen Texte Antonio Rubinos und Arturo Birgas mit seiner eigenen kreativen Klangwelt.

Andere Komponisten beschlossen, sich den Herausforderungen weiterer großer italienischer Dichter zu stellen. Giuseppe Martucci beispielsweise vertonte drei Gedichte von Giosuè Carducci und mischte dabei gekonnt diverse musikalische Stile. Die Anklänge an aggressiven, oft verstörenden Expressionismus erinnern an Liszt, den Martucci sehr verehrte, gleichzeitig jedoch beschwört seine Musik das lyrische ländliche Idyll der Romantik herauf.

Die Verbindung zwischen Martucci und Liszt tritt deutlich in dessen *Tre sonetti di Petrarca* hervor, die während eines Italienaufenthaltes von 1838 bis 1839 entstanden. In dieser Huldigung an einen der bedeutendsten italienischen Dichter setzt Liszt eine innovative Musiksprache ein, die auf stark chromatische und stimmlich anspruchsvolle Weise überaus wirkungsvoll die petrarkischen Verse umspielt.

Ebenso wie Petrarcas Dichtung Liszt inspirierte, bildete ein bekanntes Sonett von Dante, das an dessen geliebte Beatrice gerichtet ist, den Ausgangspunkt für zwei Gedichtvertonungen: eine von Amilcare Ponchielli, einem italienischen Opernkomponisten aus dem 19. Jahrhundert, sowie eine des Toskaners Ciro Pinsuti, der auf Anraten Ponchiellis, seines Lehrers, nach England ging. In London wurde Pinsuti zum Gesangslehrer an der Royal Academy of Music ernannt, und zu seinen dortigen Schülern zählten Berühmtheiten wie Giulia Grisi, Adelina Patti und Mario. Seine Arbeit trug zur Liebe der Briten zum Belcanto bei und vertiefte diese. Die vorliegende Aufnahme ist die erste dieser beiden Dante-Vertonungen.

### Cesare Scarton

Ottorino Respighi, ein Mitglied der sogenannten „generazione dell’Ottanta“ (einer Gruppe von Komponisten, die um die 1880er Jahre geboren wurden – Respighis Geburtsjahr war allerdings 1879), ist vor allem für seine Orchesterwerke bekannt, schrieb jedoch auch einige Opern und zahlreiche Lieder. Der Liedzyklus *Deità Silvane* (Waldgottheiten) nach Texten von Antonio Rubino ist 1917 entstanden; 1925 schrieb Respighi eine zweite Fassung des Zyklus für Gesang und 15 Instrumente. Wie der Titel andeutet, werden in diesen fünf Sonetten eine zauberhafte, stimmungsvolle Waldwelt und ihre verschiedenen mythischen Bewohner erkundet. Um Faune geht es im ersten Lied, um von Musik erfüllte Gärten im zweiten, um die tanzende Nymphe Aglaia im dritten, um den Klang eines fließenden Gewässers im vierten und um die Dämmerung in einem verlassenen Garten im fünften.

Davor, im Jahre 1914, hatte Respighi seine *Quattro rispetti toscani* nach vier volkstümlichen Gedichten von Arturo Birga geschrieben; „rispetto“ ist eine mit dem besser bekannten „strambotto“ verwandte Gedichtform. In „Quando nasceste voi“, dem ersten Lied der Reihe, beschreibt der Dichter, wie die Sonne und die Geschöpfe der Natur alle ihre Gaben aufbieten, um die geliebte Person zu schmücken. Respighi hat das zweite Lied, „Venitelo a veder 'l mi' piccino“, ein Wiegenlied, später orchestriert. Im dritten, „Viene di là, lontan lontano“, bittet die Sängerin den Wind, er möge ihrem Geliebten erzählen, wie sehr sie ihn liebe. Das letzte Lied, „Razzolan, sopra l'aja, le galline“, schildert eine Bauernhof-Szene, in der ein junger Bursche sich nicht traut, ein schönes Mädchen, das ihn fasziniert, anzusprechen.

Das Interesse der generazione dell'Ottanta für Orchestermusik kündigte sich bereits bei Giuseppe Martucci (1856–1909) an, der – ungewöhnlich für einen italienischen Komponisten im 19. Jahrhundert – nie eine Oper geschrieben hat. Der *Ciclo* (oder *Tre pezzi*), eine Vertonung von Texten des bedeutenden Dichters Giosuè Carducci von 1905–06, ist sein letztes Originalwerk. Die drei Lieder sind „Maggiolata“, ein Loblied auf den Mai, das Herzen wiedererwachen lässt; „Pianto antico“, in dem der Dichter sich an einen uralten Granatapfelbaum wendet, unter dem sein einziger Sohn begraben ist; und „Nevicata“, in dem beschrieben wird, wie Schnee auf eine bereits erstarrte Landschaft fällt.

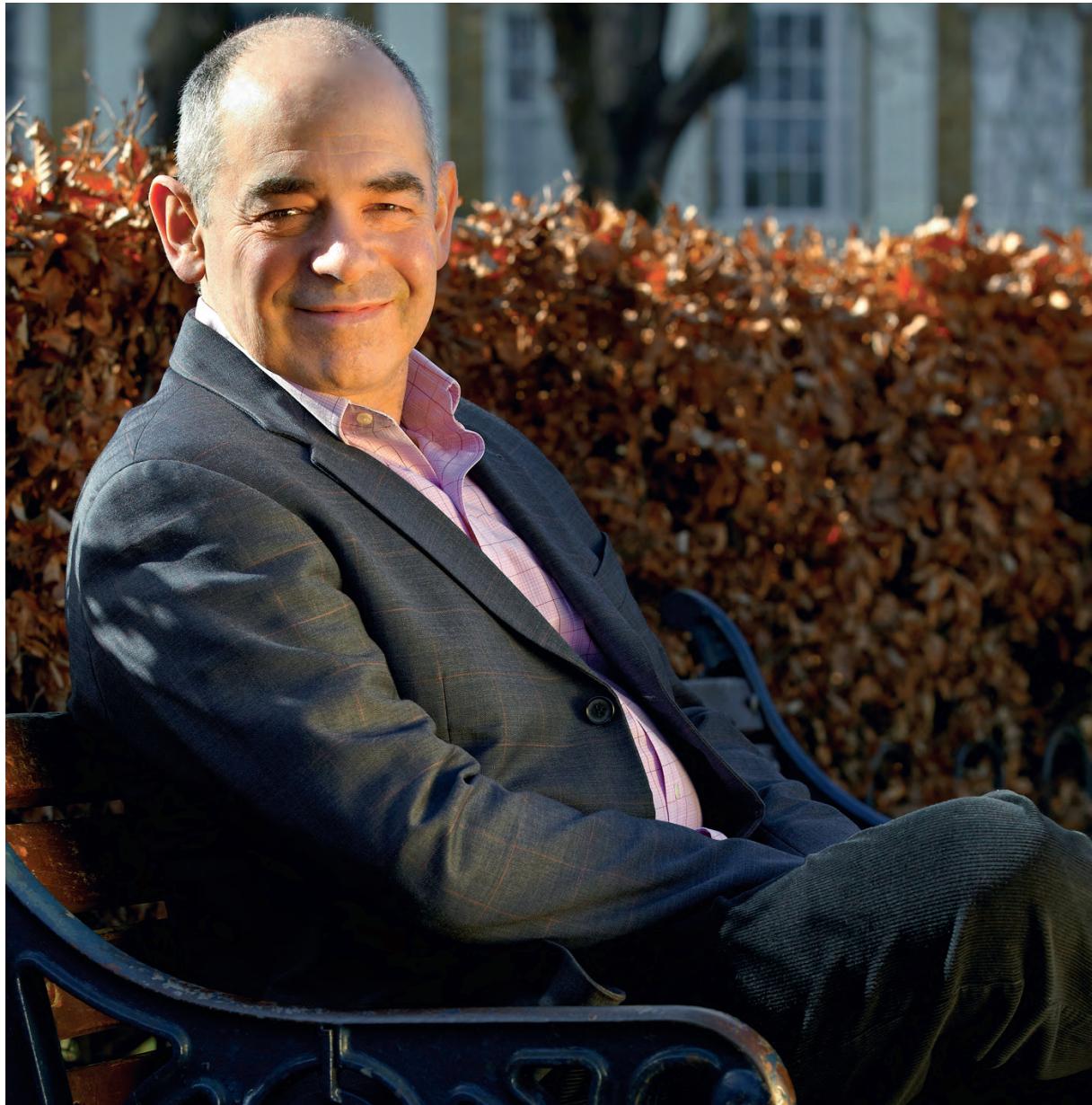
Amilcare Ponchielli (1834–1886) ist vor allem für seine großartige, melodramatische Oper *La Gioconda* berühmt, doch er war auch ein gewandter Liedkomponist. Sein „Sonetto di Dante“, das mit den Worten „Tanto gentile e tanto onesta pare“ (So ganz holdselig scheint, so reich an Sitte) beginnt, ist wohl 1865 entstanden; im gleichen Jahr schrieb der Komponist auch seine nicht erhaltene Kantate *L'Italia e Dante*. Der Text drückt die Bewunderung des großen Dichters für seine Dame aus, wie auch für ihre Schönheit und Demut.

Ciro Pinsuti (1829–1888) lebte lange Zeit in London, wo er von 1848 an als Gesangslehrer arbeitete und danach (1856) eine Stelle an der Royal Academy of Music übernahm; er war ebenfalls ein bekannter Begleiter. Viele seiner Lieder, häufig Vertonungen englischer Texte, wurden im Vereinigten Königreich geschrieben und veröffentlicht; doch sein „Sonetto di Dante“, das erste der *Quattro melodie per canto* (London, 1864), ist eine Vertonung desselben Sonetts wie Ponchiellis Stück.

Franz Liszt war natürlich kein Italiener, sondern Ungar und der berühmteste Pianist seiner Zeit sowie einer der kühnsten aller Komponisten des 19. Jahrhunderts. Doch auch er hielt sich zeitweise in Italien auf und verarbeitete die Erinnerungen an diese Aufenthalte in Werken, die oft lange danach gedruckt wurden; es ist jedoch nicht einfach, Liszts Kompositionen zu datieren, da er dazu neigte, an einzelnen Stücken über eine lange Zeit hinweg zu arbeiten, bis er sie endlich veröffentlichte.

Seine *Tre Sonetti di Petrarca* wurden zwischen 1842 und 1846 komponiert und danach für Klavier solo bearbeitet; in dieser Fassung fanden sie im zweiten „Jahr“ von Liszts Italien gewidmeten *Années de pèlerinage* (1837–49) Aufnahme; zwischen 1864 und 1882, bearbeitete Liszt dann die Lieder erneut. Alle drei sind Vertonungen von Dichtungen des großen italienischen Mittelalter-Dichters Petrarca, der zwei Generationen jünger als Dante war. Die Reihe beginnt mit dem Sonett Nr. 134, „Pace non trovo“, in dem der Dichter seiner geliebten Laura die schweren inneren Konflikte vorwirft, die er durchmacht. Darauf folgt Sonett Nr. 61, „Benedetto sia 'l giorno“, in dem er den Tag segnet, an dem er sie zuerst erblickt hat, und schließlich Sonett Nr. 156, „I' vidi in terra angelici costumi“, das von den himmlischen Visionen erzählt, die er mit seiner Geliebten in Verbindung bringt.

**George Hall**



Iain Burnside

Photo: © TallWall Media

## Iain Burnside

Interweaving roles as pianist and Sony Award-winning radio presenter with equal aplomb, Iain Burnside ('pretty much ideal', *BBC Music Magazine*) is also a master programmer with an instinct for the telling juxtaposition. His recordings straddle an exuberantly eclectic repertoire ranging from Schoenberg and Copland to Debussy and Judith Weir, with a special place reserved for the highways and byways of English song – as acclaimed recordings of Britten, Finzi, Ireland, Butterworth, Parry and Vaughan Williams have all proved. In 2014 Delphian released Burnside's complete Rachmaninov songs with seven outstanding Russian artists. He also enjoys a close association with Rosenblatt Recitals, both on stage and in the studio.

For the Guildhall School of Music and Drama Burnside has written and devised a number of highly individual theatre pieces. *Lads in their Hundreds*, an exploration of war songs, played in London and at the Ludlow Weekend of English Song. *A Soldier and a Maker*, based on the life of Ivor Gurney, was premiered at the Barbican Centre, transferring to the Cheltenham Festival. *Journeying Boys*, developed in association with the Royal College of Music, was performed in November 2013 in the Milton Court Theatre.

In demand as teacher and animateur, Burnside also works at the Jette Parker Young Artists Programme at the Royal Opera House, the National Opera Studio and the Royal Irish Academy of Music.

## Rosenblatt Recitals

*Rosenblatt Recitals* is the only major operatic recital series in the world. Since its foundation by Ian Rosenblatt in 2000, it has presented over 130 concerts, featuring many of the leading opera singers of our times. It has also given debuts to many artists who have gone on to enjoy acclaimed international careers. *Rosenblatt Recitals* was conceived to celebrate the art of singing, and to give singers an opportunity to demonstrate their skills – to move, thrill and amaze – and also to explore rarely-heard repertoire or music not normally associated with them in their operatic careers.

Outside the formal presentation of lieder and song, and apart from the occasional 'celebrity concert', there was, until *Rosenblatt Recitals*, no permanent platform for the great opera singers of today to present their art directly to an audience, other than in costume and make-up on the operatic stage. *Rosenblatt Recitals* created such a platform, exploiting the immediacy and intimacy of renowned London concert halls.

In the course of the series, *Rosenblatt Recitals* has presented singers from all over the globe – from the majority of European countries, from China and Japan in the East to Finland and Russia in the North, from the African continent, and, of course, from the USA. Many recitalists have been or become world superstars, and some have now retired – but all of them, in their *Rosenblatt Recital*, whether in concert or in the studio, have given something unique and unrepeatable, and this essence is surely captured in these recordings, available for the first time on Opus Arte.

## Quattro rispetti toscani

### 1 No.1 Quando nasceste voi

Quando nasceste voi, disse la rosa:  
'Vo' dare alle tue gote il mio colore,'  
e 'l giglio: 'Anch'io vo' darti qualcosa:  
ti darò la purezza e 'l mio candore...'

La colomba li udi così parlare  
e smise tutt'a un tratto di volare...  
'Oh, voglio darti qualche cosa anch'io:  
Ti darò la mitezza del cor mio!'

Sentirono, di sù dal ciel, le stelle  
e dissero anche loro tutte 'n coro:  
'Noi daremo alle tue pupille belle  
la nostra luce...' E 'l sole: 'Io darò l'oro

del mio colore ai tuoi biondi capelli...'  
E l'usignolo primo tra li augelli:  
'Darò alle tue parole l'armonia  
del canto ch'è esce dalla gola mia!'

### 2 No.2 Venitelo a vedere 'l mi' piccino

Venitelo a vedere 'l mi' piccino  
or che nella culla è addormentato:  
venitelo a veder com'è carino,  
pare un angiol di Dio dal ciel calato!...

Angioletti del ciel, venite in coro  
a sorridere al dolce mi' tesoro.  
Venite... Zitò! Ha mosso 'l labbro al riso...  
Sognando, ora è con voi, su 'n Paradiso!

### 3 No.3 Viene di là, lontan lontano

Viene di là, lontan, lontano 'l vento  
e me lo manda qui 'l mi' dolce amore  
perché mi dica, nel suo strano accento,  
tante belle parole in fondo al core...

O vento lene, o lene venticello,  
ritorna dal mi' damo, dal mi' bello:  
ritorna dal mi' damo, o vento lene,  
e digli che gli voglio tanto bene!

E digli che gli voglio bene tanto,  
e che dal giorno ch'è partito via  
ho sempre gli occhi rossi per gran pianto  
e 'l core gonfio di malinconia...

Diglielo, o venticello profumato,  
in quali condizioni m'hai lasciato...  
Digli del core mio tutti gli affanni  
e che ritorni presto e non m'inganni!

### 4 No.4 Razzolan, sopra l'aja, le galline

Razzolan, sopra l'aja, le galline  
beccando i chicchi sparsi del frumento.  
Lungo la viale brune contadine  
passando, coi capelli sciolti al vento...

Razzolan le galline sopra l'aja,  
mentre dal pozzo la bella massaia  
tira su l'acqua e canta uno stornello  
a Gigi che la guarda dal cancello!

## Four Tuscan Love Songs

### When you were born

When you were born, the rose said:  
'I want to give my colour to your cheeks.'  
And the lily said: "I too want to give you something:  
I shall give you purity and my whiteness of hue."

The dove heard them talking thus  
and suddenly paused its flight...  
'Oh, I want to give you something too:  
I shall give you the mildness of my heart!'

High in the heavens the stars heard this  
and they too spoke from their hearts:  
'We shall give your beautiful eyes  
our light...' And the sun added: "I shall give

my golden colour to your fair hair..."  
And, first among the birds, the nightingale said:  
'I shall give your voice the tunefulness  
of the song that flows from my throat!'

### Come and see my little one

Come and see my little one  
now that he's sleeping in his crib:  
come and see how adorable he is,  
like one of God's angels fallen from heaven!...

Little angels on high, flock together  
and come and smile upon my sweet treasure.  
Come... Hush! His lips are parted in laughter...  
In his dreams he's with you now, in Paradise above!

### The breeze is blowing

The breeze is blowing from that far-distant place,  
sent here to me by my sweet beloved  
to utter, in its foreign tones,  
such fine words as to pierce my heart...

O gentle breeze, o gentle little breeze,  
go back to my man, to my handsome love:  
go back to my man, o gentle breeze,  
and tell him how much I love him!

And tell him how much I love him,  
and that ever since the day he went away  
my eyes have been red with weeping  
and my heart has been filled with sadness...

Tell him, o perfumed little breeze,  
what sorrow he's reduced me to...  
Tell him how my heart is breaking,  
to come home soon and not deceive me!

### The chickens scratch about the farmyard

The chickens scratch about the farmyard,  
pecking at the scattered grains of corn.  
Dark-haired peasant girls walk along  
the path, their loose hair caught by the wind...

The chickens scratch about the farmyard,  
while the pretty country girl draws water  
from the well and sings a folk song  
to Luigi who watches her from the gate!

A Gigi che la guarda stralunato  
con quell'occhietti pieni di passione...  
povero Gigi è tanto innamorato  
che si strugge com'un cero in processione!

Gielo vorrebbe confessar l'amore,  
ma quando l'è vicino non ha core...  
Intanto la massaia indugia apposta,  
ma lui da qual cancello non si scosta!

Ma lui rimane lì fermo, impalato,  
e lei prende 'l su' secchio e s'allontana...  
Quand'è distante dall'innamorato  
canta con rabbia apendo la gargana:

'Fiore di siepe, fiore d'amaranto...  
Biondino mio non mi guardate tanto:  
se Dio ci ha fatto gli occhi per guardare,  
ci ha fatto anche la bocca per parlare!'  
*Arturo Birga (1871-1959)*

## Deità silvane

### 5 No.1 I fauni

S'odono al monte i saltellanti rivi  
murmureggia per le foreste astruse,  
s'odono al bosco gemer cornamuse  
con garrito di pifferi giulivì.

E i fauni in corsa per dumeti e clivi,  
erti le corna sulle fronti ottuse,  
bevono per lor nari camuse  
filtr sottili e zeffir lascivi.

E, mentre in fondo al gran coro alberato  
piange d'amore per la vita bella  
la sampogna dell'arcade pastore,

contenta e paurosa dell'aggusto,  
fugge ogni ninfa più che fiera snella,  
ardendo in bocca come ardente fiore.

### 6 No.2 Musica in horto

Uno squillo di cròtali clangenti  
rompe in ritmo il silenzio dei roseti,  
mentre in fondo agli aulenti orti segreti  
gorgheggia un flauto liquidi lamenti.

La melodia, con tintinnio d'argenti,  
par che a vicenda s'atristi e s'allieti,  
ora luce di tremiti inquieti,  
or diffondendo lunghe ombre dolenti:

cròtali arguti e canne variotocchel,  
una gioia di cantici inespressi  
per voi par che dai chiusi orti rampolli,

e in sommo dei rosai, che cingon molli  
ghirlande al cuor degli intimi recessi,  
s'apron le rose come molli bocche!

To Luigi who watches her in confusion,  
his eyes full of passion...  
Poor Luigi is so in love  
he's burning up like a processional candle!

He'd like to confess his love to her,  
but when he's near her he hasn't the courage...  
She deliberately takes her time at the well,  
but he doesn't move from that gate!

He stands there stock-still, as if transfixed,  
so she takes her pail and walks away...  
When she's far from her admirer,  
she sings in angry tones:

"Hedge flower, amaranthus blossom...  
My handsome blond, don't just stare at me:  
God gave us eyes to see with,  
but he also gave us mouths to speak with!"

## Woodland deities

### The fauns

One hears in the hills the bubbling brooks  
murmuring through the dark ravines,  
one hears in the woods the groan of the bagpipes  
with the chirp of merry fifes.

And the fauns racing over hills and through thickets,  
their horns erect above their broad foreheads,  
drink through their blunt, upturned nostrils  
subtle potions and lascivious winds.

And while beneath the great choir of trees  
the bagpipes of the arcadian shepherd  
weep for love of the beautiful life,

happy and fearful of the impending ambush  
the nymphs flee, faster than wild gazelles,  
their ardent lips like blazing flowers!

### Garden music

A blast of finger-cymbals clashing rhythmically  
punctuates the silence of the rose gardens,  
while at the end of fragrant, secret orchards  
a flute pours out its liquid lamentation.

The melody, with silver cymbal-hissing  
shifts between saddening and becoming joyful;  
now shining with flickering, flaring light,  
now casting long sorrowful shadows:

ringing finger-cymbals and many-sounding pipes!  
A joy of songs unexpressed  
for you gushes forth from the orchards,

and at the top of the rosebushes, that weave  
garlands  
at the heart of the intimate nooks,  
the roses open like soft mouths!

**7 No.3 Egle**

Frondeggi il bosco d'uber verzute,  
volgendo i rii zaffiri e margherita:  
per gli archi verdi un'anima romita  
cinge pallidi fuochi a ridde oscure.

E in te ristretta con le mani pure  
come le pure fonti della vita,  
di sole e d'ombre mobili vestita  
tu danzi, Egle, con languide misure.

E a te candida e bionda fra le ninfe,  
d'ilari ambagi descrivendo il verde,  
sotto i segreti ombracoli del verde,

ove la più inquieta ombra s'attrista,  
perle squillanti e liquido ametista  
volge la gioia roca delle linfe.

**8 No.4 Acqua**

Acqua, e tu ancora sul tuo flauto lene  
intonami un tuo canto variolungo,  
di cui le note abbian l'odor del fungo,  
del musco e dell'esiguo capelvenero,

sì che per tutte le sottili vene,  
onde irrighi la fresca solitudine,  
il tuo riscintillo rida e sublùddi  
al gemmar delle musiche serene.

Acqua, e, lung'essi i calami volubili  
movendo in gioco le cerulee dita,  
avvicenda più lunghe ombre alle luci,

tu che con modi labii deduci  
sulla mia fronte intenta e sulla vita  
del verde fuggitive ombre di nubi.

**9 No.5 Crepuscolo**

Nell'orto abbandonato ora l'edace  
muschio contiene all'ellere i recessi,  
e tra il coro snelletto dei cipressi  
s'addorme in grembo dell'antica pace

Pan. Sul vasto marmoreo torace,  
che i convolvoli infiorano d'amplessi,  
un tempo forse con canti sommessi  
piegò una ninfa il bel torso procace.

Deità della terra, forza lietal,  
troppo pensiero è nella tua vecchiezza:  
per sempre inaridita è la tua fonte.

Muore il giorno, e per l'alta ombra inquieta  
trema e s'attrista un canto d'allegrezza:  
lunghe ombre azzurre scendono dal monte...

*Antonio Rubino (1880-1964)*

**Aegle**

The forest is heavy with leaves and fruit,  
the brooks are shimmering in daisy and sapphire:  
under the green arches a lonely soul  
circles pale flames in hidden dances.

And with quiet intensity and hands as pure  
as the pure fountains of life itself,  
veiled in clothes of sun and shadow  
you dance, Aegle, with spiritless steps.

And toward you, white and blonde among the nymphs,  
merrily dancing like fluttering leaves,  
under the secret shadows of the leaves,

where the most restless spirit saddens,  
in translucent pearl and liquid amethyst  
flows the raw rapture of the amber.

**Water**

Water, once again play to me  
on your mellow flute your varying song,  
whose notes have the smell of mushrooms,  
of moss and of sleek, silken maiden-hair,

so that along all the tiny streams  
that refresh the lonely places,  
your sparkling presence laughs and ripples  
with the jewels of serene music.

Water, while along your banks the whispering reeds  
playfully wiggle their blue fingers,  
flickering longer shadows in the light,

you wind your fleeting way, seeing  
on my brooding forehead and on each of  
the leaves  
the passing shadows of clouds.

**Twilight**

In the abandoned garden, now the greedy moss  
fights with the ivy for every nook and cranny,  
and in the sparse cluster of cypresses,  
sleeping in the womb of ancient peace  
lies Pan. On the vast marble statue,  
wrapped with morning-glory flowers,  
perhaps once with a gentle song  
a nymph bent over her lovely figure.

God of the earth, joyful force!  
You have become too serious in your old age:  
your fountain is dry forever.

The day dies, and through the vast restless shade  
a song of happiness trembles and saddens:  
long blue shadows descend from the mountains.

**Tre pezzi Op.84**

**10 No.1 Maggiolata**  
Maggio risveglia i nidi,  
Maggio risveglia i cuori;  
porta le ortiche e i fiori,  
i serpi e l'usignolo.

Schiamazzano i fanciulli  
in terra, e in ciel li augelli:  
le donne han ne i capelli  
rose, ne gli occhi il sol.

Tra colli prati e monti  
di fior tutto è una trama:  
canta germoglia ed ama  
l'acqua, la terra, il ciel.

E a me germoglia in cuore  
di spine un bel boschetto;  
tre vipere ho nel petto  
e un gufo entro il cervel.

**11 No.2 Pianto antico**

L'albero a cui tendevi  
la pargoletta mano,  
il verde melograno  
da' bei vermigli fior

nel muto orto solingo  
rinverdi tutto or ora,  
e giugno lo ristora  
di luce e di calor.

Tu fior de la mia pianta  
percossa e inaridita,  
tu de l'inutil vita  
estremo unico fior,

sei ne la terra fredda,  
sei ne la terra negra;  
né il sol piú ti rallegra  
né ti risveglia amor.

**Three Pieces**

**May song**  
May awakens the nests,  
May awakens our hearts;  
it brings both nettles and flowers,  
serpents and the nightingale.

The children chirp and chatter  
on earth as do the birds in the sky:  
the women have roses in their  
hair and sunlight in their eyes.

Hills, meadows and mountains  
are carpeted in flowers:  
water, earth and heaven  
sing, blossom and love.

But in my heart there blossoms  
a fine thicket of thorns;  
I have three vipers in my breast  
and in my brain an owl.

**An ancient lament**

The tree to which my darling  
would point in childish wonder,  
the green pomegranate yonder  
with crimson blossoms bright,

lone in the silent garden  
the young green mantled o'er it,  
e'en now doth June restore it  
in summer warmth and light.

Thou of my stem the blossom,  
this withered stem so stricken,  
thou, who my days didst quicken,  
my one, my last delight,

in the cold earth thou liest,  
in the black earth for ever;  
sunshine and love can never  
for thee break winter's night.

**12 No.3 Nevicata**

Lenta fiocca la neve pel cielo cinerèo: gridi,  
suoni di vita non salgono da la città,

non d'erbaiola il grido o corrente rumore di carro,  
non d'amore la canzon ilare e di gioventù.

Da la torre di piazza roche per l'aëre le ore  
gemon, sospir d'un mondo lontano dal di.

Picchiano uccelli raminghi a' vetri appannati:  
gli amici  
spiriti reduci son, guardano e chiamano a me.

In breve, o cari, in breve – tu càlmati, indomito  
cuore –  
giù al silenzio verrò, giù l'ombra riposerò.

Giosuè Carducci (1835–1907)

**Sonetto di Dante****13 Tanto gentile e tanto onesta pare**

Tanto gentile e tanto onesta pare  
la donna mia quand'ella altrui saluta,  
ch'ogne lingua devijlen tremendo muta,  
e li occhi non l'ardiscon di guardare.

Ella si [en] va, sentendosi laudare,  
benignamente d'umiltà vestuta,  
e par che sia una cosa venuta  
da [di] cielo in terra a miracol mostrare.

Mostrasi si piacente a chi la mira,  
che dà per li occhi una dolcezza al core,  
che 'ntender non la può chi non la prova;

e par che de [da] la sua labbia si move  
un spirto soave pien d'amore,  
che va dicendo a l'anima: Sospira.

Dante Alighieri (1265–1321)

**Tre sonetti di Petrarca****15 No.1 Pace non trovo**

Pace non trovo, e non ho da far guerra.  
E temo, e spero, ed ardo, e son un ghiaccio.  
E volo sopra 'l cielo, e giaccio in terra.  
E nulla stringo, e tutto 'l mondo abbraccio.

Tal m'ha in prigjion che non m'apre né serra.  
Né per suo mi ritien né scioglie il laccio;  
e non m'uccide Amor e non mi sferra;  
né mi vuol vivo, né mi trahe d'impaccio.

**A snow-storm**

Large, slow snowflakes fall from an ashen heaven:  
the noisy  
hum and hubbub of life no more go up from  
the town.

Hushed is the cry of the vendor of herbs, the  
rumble of waggons,  
hushed are the voices that sang blithely of youth  
and of love.

Harsh thro' the throbbing air the chimes from the  
tower o'er the market  
moan, like the sigh of a world far from the daylight  
withdrawn.

Tap on the frosted panes, birdlike, forlorn,  
the beloved  
ghosts of old friends who return, calling on me  
to depart.

Soon, dear ones, very soon – O strong heart, calm  
thyself – I too  
shall to the silence descend, lay me to rest in  
the gloom.

**My lady looks so gentle and so pure**

My lady looks so gentle and so pure  
when yielding salutation by the way,  
that the tongue trembles and has nought to say,  
and the eyes, which fain would see, may not  
endure.

And still, amid the praise she hears secure,  
she walks with humbleness for her array,  
seeming a creature sent from Heaven to stay  
on earth, and show a miracle made sure.

She is so pleasant in the eyes of men  
that through the sight the inmost heart doth gain  
a sweetness which needs proof to know it by;

and from between her lips there seems to move  
a soothing spirit that is full of love,  
saying for ever to the soul, 'O sigh!'

**Three sonnets by Petrarch****I find no peace**

I find no peace, but for war am not inclined.  
I fear, yet hope, I burn, yet am turned to ice.  
I soar in the heavens, but lie upon the ground.  
I hold nothing, though I embrace the whole world.

Love has me in a prison which he neither opens nor  
shuts fast.  
He neither slays nor unshackles me;  
he neither claims me for his own nor loosens my  
halter;  
he would not have me live, yet leaves me with my  
torment.

Veggio senz'occhi e non ho lingua e grido;  
e bramo di perir, e cheggio aita;  
ed ho in odio me stesso, ed amo altri.  
Pasconi di dolor, piangendo rido;  
egualmente mi spiece morte e vita.  
In questo stato son, donna, per voi.

**16 No.2 Benedetto sia 'l giorno**

Benedetto sia 'l giorno, e 'l mese, e l'anno,  
e la stagione, e 'l tempo, e l'ora, e 'l punto,  
e 'l bel paese e 'l loco, ov'io fui giunto  
da duo begli occhi che legato m'anno.

E benedetto il primo dolce affanno  
ch'ii' ebbi ad esser con Amor congiunto,  
e l'arco e le saette ond' fui punto,  
e le piaghe, ch'infino al cor mi vanno.

Benedetta le voci tante, ch'io  
chiamando il nome di Laura ho sparte,  
e i sospiri e le lagrime e 'l desio.

E benedette sian tutte le carte  
ov'io fama le acquisto, e il pensier mio,  
ch'è sol di lei, si ch'altra non v'ha parte.

**17 No.3 I' vidi in terra angelici costumi**

I' vidi in terra angelici costumi  
e celesti bellezze al mondo sole,  
tal che di rimembrar mi giova e dole  
che quant'io miro par sogni, ombre, e fumi.

E vidi lagrimar que' duo bei lumi  
ch'hanno fatto mille volte invidia al sole,  
ed udi' sospirando dir parole  
che farian gir i monti e stare i fiumi.

Amor, senno, valor, pietate e doglia,  
facean piangendo un più dolce concerto  
d'ogni altro che nel mondo udir si soglia.

Ed era 'l cielo all'armonia s'intento  
che non si vedea in ramo mover foglia,  
tanta dolcezza avea pien l'aer e 'l vento.

Francesco Petrarca (1304–1374)

Eyeless I gaze and tongueless I cry out;  
I long to perish, yet plead for succour;  
I hate myself, but love another.  
I feed on grief, yet weeping, laugh;  
death and life alike repel me;  
and to this state I am come, My Lady, because of you.

**Blessed be the day**

Blessed be the day, the month, the year,  
the season, the hour, the moment, the lovely scene,  
and the place where I was enslaved  
by two lovely eyes which bind me fast.

And blessed be the first sweet pang  
I suffered when Love overwhelmed me,  
the bows and arrows which stung me,  
and the wounds which pierce to my heart.

Blessed be the many voices which echoed  
when I have called Laura's name,  
the sighs and tears, and the longing.

And blessed be all those writings  
in which I have spread her fame, and my thoughts,  
which stem from her and centre on her alone.

**I beheld on earth angelic graces**

I beheld on earth angelic graces,  
and heavenly beauty unmatched in this world,  
it brings me joy and pain to remember it,  
for the more I look the more it seems a dream,  
shadows and mists.

And I beheld tears spring from those two lovely  
eyes,  
which a thousand times have put the sun to shame,  
and sighing, I heard words whispered  
which would move mountains and halt rivers.

Love, wisdom, excellence, pity and grief  
made in that lament a sweeter concert  
than any other to be heard on earth.

And heaven on that harmony was so intent  
that not a leaf upon the bough was seen to stir,  
such sweetness had filled the air and winds.



Rosa Feola

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