

Concerts presented by the South African Early Music Trust

Saturday 25 August: 19:30, Brooke Chapel, Bishops College, Cape Town

Saturday 1 September: 19:30 Mont du Toit Cellar, Blouville Rd, Wellington

The Goddess in the Looking Glass

Duets for Venus & Aphrodite

by Monteverdi, Carissimi and Handel

Giacomo Carissimi (1605-1674)	Il mio core
Claudio Monteverdi (1567-1643)	Io son pur vezzosetta O come sei gentile
Domenico Scarlatti (1685-1757)	Sonata in c minor, K.99
Georg Friedrich Händel (1685-1759)	Quel fior che l'alba ride
Girolamo Kapsperger (1580-1651)	Toccata Arpeggiata
Giacomo Carissimi	Lungi omai
Claudio Monteverdi	O viva fiamma Non e di gentil core
Thomas Arne (1710-1778)	Sonata, Interlude (from Sonata in G)
Georg Friedrich Händel	No, di voi non vo fidarmi
Girolamo Kapsperger	Toccata
Giacomo Carissimi	Rimante in pace



Lente Louw & Antoinette Blyth (sopranos)
Erik Dippenaar (harpsichord)
Uwe Grosser (Renaissance lute and chitarrone)
Hans Huysen (Baroque cello)

Il mio core è un mar di pianti

ove invece di sirene
si lamentano le pene;
E rancori e gelosie,
tradimenti e tirannie,
sono i mostri in lui natanti.

Il mio core è un mar di pianti.

Qui s'immerge e sta sepolto
lo splendor di quel bel volto;
E per far, che in notte eterna
l'alma mia rimanga assorta
mai non sorge e non riporta
d'oriente i rai festanti.

Il mio core è un mar di pianti.

Le perle, che ingemmano,
son lagrime, che stillano;
I nemi, che lo turbano,
son ire, che sfavillano.
Ove ti muovi,
lo scoglio trovi
e scopri a mille
Carridi e Scille.
Pescatrice la speranza
a preda le reti stende;
ma quei mostri alfin sol prende,
ch'annidarvi han per usanza.
Nochieri i pensieri s'aggiran per l'onde;
Ma perchè non hanno sponde,
van per flutti ognor erranti.

Il mio core è un mar di pianti.

Io son pur vezzosetta pastorella

che le guance ho di rose e gelsomini,
e questa fronte e questi aurati crini
mi fanno altrui parer Driada novella.

Di Flora non vi è qui nobil donzella
o schiera di pomposi cittadini
che, quando lor m'incontro e faccio inchini,
il titol non mi dian de la più bella.

E se il giorno di festa io vado al ballo,
mi porta ogni pastor, perch'io l'inviti,
specchi, fior, frutti o vezzi di corallo.

E non saranno a te punto graditi, caro Lidio, i
miei sguardi? E sempre in fallo ti pregherò,
crudel, che tu m'aiti?

My heart is a sea of tears,
in which, instead of sirens,
my sorrows lament;
and resentment and jealousy,
betrayal and tyranny,
are the monsters that swim in it.

My heart is a sea of tears.

Inside it, immersed and permanently buried,
lies the splendour of that beautiful face;
causing my soul to remain
in eternal night,
never to rise and never to show
its festive rays from the East.

My heart is a sea of tears.

Those beautiful pearls,
are tears that flow;
the winds that disturb them,
are flashing rages.
Wherever you move,
you find a rock
and discover thousands of
Carridis and Scyllas.
The fisherwoman, Hope
throws her nets out,
but catches only the monsters
that live in this sea.
My thoughts, drift on the waves;
but because there is no shore,
they will for ever err.

My heart is a sea of tears.

I am a pretty young shepherdess,
with cheeks of rose and jasmine,
my brow and my golden locks
liken me to a new-found dryad.

There is no noble maiden here,
nor any of a crowd of fine gentlemen,
who, when I meet them and curtsy,
would not grant that I am the fairest flower.

And when on feast days I go to the dance,
every shepherd, hoping I may invite him,
brings me mirrors, flowers, fruit and strings of
coral.

Yet, dear Lydius, are my glances not welcome
to you? And shall I always ask you in vain,
cruel one, for your help?

O come sei gentile,
caro augellino O quanto
è il mio stato amoroso al tuo simile!
Tu prigion, io prigion
tu canti, io canto;
tu canti per colei
che t'ha legato, ed io canto per lei.

Ma in questo è differente
la mia sorte dolente:
che giova pur a te l'esser canoro;
vivi cantando, ed io cantando moro.

Quel fior che all'alba ride,
Il sole poi l'uccide,
E tomba ha nella sera.

È un fior, la vita ancora:
L'ocaso ha nell'aurora
E perde in un sol di la primavera.

Lungi omai, deh, spiega i vanni,
Core stolto,
Da quel volto,
Ondo soffri un mar d'affanni!

S'anco un poco
Di tal foco
Prosti fede al dolce invito,
Credi e me, chc sei spedito!

S'hai desir del proprio scampo,
D'empio ciglio
Ti consiglio
A fuggir l'amato lampo.

Chè, s'ancora
Fai dimora,
Sto per dir quant' all'un dito,
Credi a me, che soi spedito!

Oh, how gentle you are,
dear little bird! Oh, how
my being in love resembles your state!
You are a captive, I am a captive;
you sing, I sing;
you sing for the one
who has bound you to herself, and I sing for
her.

But there is a difference
concerning my dreary fate:
It is worth your while to be a songster;
you live singing, and I die singing.

The flower that smiles at daybreak
is soon slain by the sun
and buried by evening.

Life itself is like a flower:
It withers in its dawn
and loses its springtime in a single day.

Take your leave and go far from away,
foolish heart,
from this face
through which you suffer a sea of afflictions.

Even if only
trusting this fire's
sweet invitations a little,
believe me, you will be lost!

If you wish to escape
from cruel eyes
I advise you
to flee the beloved glance.

Because,
if you further delay
I can assure you,
believe me, you will be lost!

Non è di gentil core

chi non arde d'amore.

Ma voi, che del mio cor l'anima siete
e nel foco d'amor lieta godete,
gentil al par d'ogn'altre avete il core,

He who does not burn with love
is not kind of heart.

But you, the spirit of my heart,
you who happily enjoy the fire of love,
have a heart as kind as any other.

O viva fiamma, o miei sospiri ardenti,
o petto pien di duol, o spirti lassi,
o pensier d'ogni speme ignudi e cassi,
o strali del mio cor fieri e pungenti,
o bei desir de l'onorate menti,
o vane imprese, o dolorosi passi,
o selve, o piagge, o fonti, o fiumi, o sassi,
o sola mia cagion d'aspri tormenti,
o vaghe erbette, o fiori, o verdi mirti,
o loco un tempo a me dolce e giocondo
ov'io già sparsi diletto canto
o voi, leggiadri ed amorosi spirti
(s'alcun vive quaggiù nel basso mondo)
pietà vi prenda del mio acerbo pianto.

O bright flame, o my passionate sighs,
o breast full of sorrow, o weary spirits,
o thoughts bereft of each and every hope,
o sharp and fiery arrows buried in my heart,
o sincere desires of honourable minds,
o vain deeds, o tortured steps,
o forests, o banks, o springs, o rivers, o stones,
o my only cause of bitter torment,
o gentle grasses, o flowers, o green myrtles,
o place ere so happy and beloved,
where once I sounded my happy song,
o you, carefree and loving spirits
(if any of you live down here on earth),
have pity on these bitter tears I shed.

No, di voi non vo' fidarmi,

cieco Amor, crudel Beltà.

Troppo siete menzognere,
lusinghiere Deità.

Altra volta incatenarmi
già poteste il fido cor.

So per prova i vostri inganni,
due tiranni siete ogn'or.

No, I will not trust you,
blind Cupid, cruel Beauty.
You tell too many untruths,
alluring Deities.

Once before you managed
to trap my trusting heart
Your wiles I have experienced,
I know what tyrants you both are.

Rimanti in pace omai, dolce mia vita,

Chè da te fo' partita.

Ti lascio di mia alma in pegno il core;

Bona notte, mia vita, addio, mio amore!

Remain in peace, my sweet life,

Now that I have to part from you

I leave you my heart as a pledge.

Good night, my life, good bye, my love!

Poichè di rivederti invan desio,

Parto, mio bene addio!

Deh resta in pace omai, idolo mio!

Bona notte, mio sole, mia vita. Addio!

As I wish in vain to see you again

I leave, my dear, good bye!

May you stay in peace, my idol!

Good night, my sun, my life, farewell!

The “Goddess in the Looking Glass” concert is inspired by Venus and Aphrodite, the same goddess known by different names in Roman and Greek mythology. She has often been associated with the ocean and sea shells as she is said to have been borne out of the sea. Other common associated symbols include myrtles, doves, and mirrors.

The duets explore the dualities that are found to exist within the Venus/Aphrodite archetype, for example, passion and obsession, beauty and vanity, strength and vulnerability, devotion and jealousy or love and sex. The symbol of the mirror, or looking glass, lets us reflect on or look closer at these dichotomies. The same texts of Renaissance love poetry, being sung by two different voices interwoven with each other, further point to two realities within one person.

The programme spans a period of over 200 years and six composers. Monteverdi, being the earliest of them, is especially famous for his opera compositions and his madrigals. Carissimi was chapel-master at Assisi and then later in Rome at the Collegium Germanicum. He was an important contributor to the development of the recitative, the chamber-cantata and the oratorio. His famous oratorio setting of “Jephtha” pioneered many devices that would later become hallmarks of the oratorio form, such as narrators that quote biblical text, characters in the story portrayed by individual soloists and a chorus that comments on the action. As a young man Handel spent some time in Italy, where he absorbed the style of dramatic composition, The two Arcadian duets are in the Italian style. He later transcribed these into choruses in his oratorio, “The Messiah”.

Tonight’s program offers an opportunity to immediately compare the respective vocal styles of these composers: Monteverdi’s immediate engagement with the text, following and expressing almost every nuance and image depicted therein, clearly giving a primacy to the words; Carissimi’s sweet, melodic style, following the opposite impulse by casting the texts into memorable phrases and finally Händel’s almost instrumental style, in which the lyrics are mere vehicles for showing off the singer’s virtuosity.

Kapsberger was an Italian virtuoso lutenist. He wrote some of the most outstanding lute music of his time and was noted for his virtuoso style with well-chosen ornamentations. He wrote attractive, lively dance music as well as songs. Domenico Scarlatti, son of Alessandro Scarlatti, an early opera composer, was most famous for his output of keyboard music. Most notable of his compositions were his 555 keyboard sonatas which were written mostly for the harpsichord and also the early fortepiano. Thomas Arne, who is generally regarded as the most important English composer of the 18th century, is most famous for his work “Rule Britannia”. Arne wrote many works for the stage and very little concert music. He wrote numerous art songs of which most were also intended for the stage.

The **Cape Consort** – a group of solo singers and 2 basso continuo players – is a recently established local ensemble committed to stylish performances of (mostly) Early Music. Cellist and composer Hans Huyssen and harpsichordist Andrew Cruickshank, who have been collaborating for years, have joined forces with Lente Louw and Antoinette Blyth (sopranos), Nick de Jager, Lance Phillip, Willem Bester, Chris Mostert (tenors) and Charles Ainslie (bass-baritone). The group aims to establish a continuous presence of Early Music in South Africa by exploring and performing early vocal repertoire, which rarely features in local concert programmes.

In 2011 the Cape Consort performed Monteverdi’s six-part Vespers in a series of concerts, as well as an all Purcell programme in collaboration with a consort of viols. Concerts with visiting artists, such as the soprano Mandie de Villiers-Schutte and the renowned Dutch Baroque violinist Antoinette Lohmann, were also hosted. Presenting a veritable platform for historically informed performances the 2011 Oudtshoorn Klein Karoo Klassique hosted the Cape Consort with three different programmes of Early Music, which were enthusiastically received by festival audiences. The group joined forces with Furor Musicus (Amsterdam) in a performance at the Odeion Musik Fest in Bloemfontein. Following sold-out performances of Monteverdi’s Book 6 madrigals at the Fugard Theatre Studio in February 2012, the Cape Consort went on to win the Woordtrofee for best classical production at the Woordfees in March. The group has recently recorded their Matrix of the Madrigal programme and will release this CD towards the end of the year.

Antoinette Blyth

Antoinette is currently studying a Masters in singing performance under Virginia Davids at UCT. Antoinette completed her Bachelor of Music in piano and classical guitar in 2001 and has been a choir trainer and school music teacher at several Cape Town schools including South African College Schools (SACS) High School. She also spent a year as student conductor at the Drakensberg Boys' Choir School in 2003. She is Musical Director of the Philharmonia Choir of Cape Town and is a part-time vocal coach and accompanist in the singing department at UCT.

Lente Louw

Lente holds an LLM from NWU where she also studied singing with Werner Nel. Since moving to the Western Cape, she has firmly established herself as oratorio soloist and recitalist while receiving voice lessons with Nellie du Toit. As a founding member of the Cape Consort Lente has developed a keen interest in the historically informed performance practice of early music. She will enrol for a Masters degree in Singing under Minette Pearce in 2013 while continuing her work as voice teacher at Bishops College.

Erik Dippenaar

Erik graduated from the Royal College of Music, London with a MMus (distinction) in 2007 and an Artist Diploma in harpsichord and fortepiano in 2008. Erik regularly appears with Florilegium, The London Handel Players, English Touring Opera, Amaranthos and l'Avventura London. His work for Florilegium has led him to collaborate with singers such as Emma Kirkby, Robin Blaze, Johanette Zomer and Gillian Keith. He frequently broadcasts for BBC Radio 3. During 2008/2009 he was appointed as Mills Williams Junior Fellow at the RCM. Erik is a patron of the Cape Town based baroque ensemble, Camerata Tinta Barocca.

Hans Huysen

After studies in Stellenbosch, Salzburg and Munich, Huysen began his professional career as cellist and composer in Europe. He has performed and toured extensively with various period instrument ensembles, and continues to do so as artistic director of the Munich based Early Music ensemble *così facciamo* and founding member of the Research into indigenous African music prompted him to return to South Africa in 2000. Since then he has been engaged in numerous inter-culturally collaborative projects, resulting in various new 'African' compositions, performances, CD- and stage. Since 2005 Huysen is a senior lecturer at the Music Department of the University of the Free State. From 2009-10 he held a fellowship as artist in residence at STIAS (Stellenbosch Institute for Advanced Studies). He is currently working on his practical Ph.D. study in composition at the University of Stellenbosch. His compositional oeuvre comprises more than 50 performed works to date, covering all genres, including an opera. In 1997 he won a SAMRO Special Merit Award and in 2010 was the recipient of the Helgaard Steyn Award, South Africa's most prestigious composition prize, for his *Proteus Variations*. He holds a NRF research rating for his body of work facilitating an intercultural musical dialogue in the context of South Africa's culturally heterogeneous make-up.

Uwe Grosser

Uwe studied classical guitar and folk music under Joseph Hornsteiner at the Richard Strauss Conservatory in Munich. He continued his studies with Prof Dieter Kirsch in Würzburg, changing to the various instruments of the lute family, obtaining a performance degree from the Musikhochschule in Würzburg. As he had already begun building musical instruments from an early age on, it was only a logical step to familiarize himself with historical lute building, which he did at Robert Lundberg's luthier's courses. He has since built not only the set of lute-instruments and guitars, on which he performs, but also accepts the occasional commission. Uwe has repeatedly been engaged as a continuo player in important period performance opera productions at the Bayerische Staatsoper in Munich, the Staatstheater Stuttgart and the opera in Nuremberg. Besides playing in a variety of period instrument groups as a guest, he is also founding member of the ensembles *Seven Tears*, *così facciamo* and the Ensemble *Refugium*, with which he has performed in South Africa on various occasions and recorded the CD *Fynbos Calling*. Uwe released his first solo CD *Fantasia with 17th century music for lute and chitarrone* in 2003.