

GCD 921522

New release information

April 2007

Le Cantate Italiane di Handel, II La Risonanza / Fabio Bonizzoni



G. F. Handel
Italian Cantatas, vol. II
Le Cantate per il Marchese Ruspoli

Emanuela Galli, soprano
Roberta Invernizzi, soprano

La Risonanza
Luca Marzana, Nick Robinson, Carlo Lazzaroni,
Elena Telò, Barbara Altobello, Elisa Citterio,
Livia Baldi, Caterina Dell'Agnello, Vanni Moretto
Fabio Bonizzoni, director

Glosa GCD 921522
Full-price digipak

Programme

Georg Friedrich Haendel (1685-1759)
Italian Cantatas

1-7 Armida Abbandonata, HWV 105

8-14 Diana Cacciatrice, HWV 79

15-23 Tu Fedel? Tu Costante?, HWV 171

24-31 Notte Placida e Cheta, HWV 142

32-37 Un'Alma Innamorata, HWV 173

Production details

Total playing time: 74'03

Recorded at Chiesa di San Salvatore, Rodengo
Saiano, Brescia (Italy), in October 2005
Engineered by Adriaan Verstijnen
Produced by Tini Mathot
Executive producer: Carlos Céster

Design 00:03:00 oficina tresminutos
Booklet essay by Karl Boehmer
English Français Deutsch Español



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NOTES (ENG)

In the autumn of last year Fabio Bonizzoni and La Risonanza embarked on a journey taking a fresh look – musicologically as well as musically – at the chamber cantatas to Italian texts and with instrumental accompaniment composed by Georg Frideric Handel during his stay in Italy. Where the first release on Glossa focused on works associated with Cardinal Pamphili in Rome, this new recording contains pieces – including the dramatic cantata *Armida abbandonata* and Handel's 'own' Hunt Cantata – originating in the establishment of the Marquis Ruspoli and written for sopranos such as Margherita Durastante and Vittoria Tarquini.

Here it is the Milanese soprano Emanuela Galli who takes centre stage (and she also has taken on the role of Eurydice in Glossa's recent recording of Claudio Monteverdi's *L'Orfeo* directed by Claudio Cavina). Roberta Invernizzi returns, joining forces with Galli, for *Diana cacciatrice*. Making use of recent research the booklet notes – written on this occasion by Karl Boehmer – help to illuminate for us Handel's sojourn in Italy in 1707 and the origins of the five cantatas recorded here.

NOTES (FRA)

Au tours de l'automne de l'année dernière, Fabio Bonizzoni et La Risonanza ont entrepris un voyage permettant d'apporter de l'air frais (du point de vue de la musicologie et de la musique !) aux cantates de chambre sur des textes italiens avec un accompagnement orchestral, composées par Georg Friedrich Haendel durant son séjour en Italie. Après le premier volume de cette série comprenant des œuvres liées au cardinal Pamphili, ce nouveau disque présente des pièces créées dans les palais et « maisons de campagne » du marquis Ruspoli, qui incluent la cantate dramatique *Armida abbandonata* et la cantate « de chasse » de Haendel, *Diana cacciatrice*.

Dans ces œuvres composées pour des sopranos aussi divines que Margarita Durastante ou Vittoria Tarquini, Emanuela Galli (que nous pouvons apprécier dans le rôle d'Eurydice du récent *Orfeo* de Monteverdi, dirigé par Claudio Cavina chez Glossa) prend le relai en tant que prima donna assoluta avant de le donner, pour l'une des cantates, *Diana cacciatrice*, à Roberta Invernizzi qui renouvelle son interprétation magnifique du premier volume. Le commentaire, écrit par Karl Boehmer, basé sur les recherches les plus récentes concernant le séjour romain du jeune Haendel en 1707, apporte un nouvel éclairage sur l'origine de ces cinq cantates enregistrées ici.

NOTAS (ESP)

En otoño del año pasado, Fabio Bonizzoni y La Risonanza se embarcaron en un viaje que está aportando nuevos aires –tanto musicológica como musicalmente– a las cantatas de cámara con textos en italiano y acompañamiento instrumental compuestas por Georg Friedrich Haendel durante su estancia en Italia. Mientras que la primera entrega de esta serie se centraba en obras relacionadas con el Cardenal Pamphili, en esta ocasión se trata de las piezas originadas en las propiedades del Marqués Ruspoli, incluyendo la cantata dramática *Armida abandonata* y la cantata «de caza» de Haendel, *Diana cacciatrice*, obras escritas para sopranos tales como Margarita Durastante o Vittoria Tarquini.

Encontramos en este disco a la soprano milanese Emanuela Galli como protagonista absoluta (a la que también podemos escuchar en el papel de Euridice en el reciente *L'Orfeo* de Monteverdi, dirigido por Claudio Cavina y editado igualmente en Glossa), aunque Roberta Invernizzi canta una de las cantatas, *Diana cacciatrice*, tras su magnífico trabajo en el primer volumen. Haciendo uso de investigaciones muy recientes sobre la estancia del joven Haendel en Roma, las notas incluidas en el libreto, escritas en esta ocasión por Karl Boehmer, arrojan nueva luz sobre los orígenes de las cinco cantatas aquí grabadas.

NOTIZEN (DEU)

Im Herbst des vergangenen Jahres machten sich Fabio Bonizzoni und La Risonanza daran, sowohl musikwissenschaftlich als auch musikalisch mit neuen Augen auf einige Werke Georg Friedrich Händels zu blicken, und zwar auf die Kammerkantaten, die er während seines Italienaufenthaltes über italienische Texte und mit Instrumentalbegleitung komponierte. Während bei der ersten Aufnahme bei Glossa der Schwerpunkt auf Werken lag, die im Zusammenhang mit dem römischen Kardinal Pamphili stehen, enthält diese Neuerscheinung Werke, die auf den Marchese Ruspoli als Mäzen zurückgehen und die für Sopranistinnen wie Margarita Durastante und Vittoria Tarquini geschrieben wurden, darunter die dramatische Kantate *Armida abbandonata* und Händels »Jagdkantate« *Diana cacciatrice*.

Im Mittelpunkt dieser Aufnahme steht die aus Mailand stammende Sopranistin Emanuela Galli, die auch die Rolle der Eurydike im kürzlich bei Glossa eingespielten *Orfeo* von Claudio Monteverdi unter Claudio Cavina übernommen hat. Auch Roberta Invernizzi ist wieder zu hören, die ihre Kräfte mit denen der Galli vereint und die Kantate *Diana cacciatrice* singt. Das Booklet, das von Karl Boehmer eigens für diese Aufnahme verfasst wurde, stützt sich auf neueste wissenschaftliche Erkenntnisse und trägt dazu bei, neues Licht auf Händels Italienaufenthalt im Jahr 1707 und die Entstehungsgeschichte der hier eingespielten fünf Kantaten zu werfen.

Fabio Bonizzoni on his new Handel cantatas



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Making use of recent research the booklet notes – written on this occasion by Karl Boehmer – help to illuminate for us Handel's sojourn in Italy in 1707 and the origins of the five cantatas recorded here. As the series develops we are taking the opportunity to call upon Fabio Bonizzoni for him to reflect on the work involved in this closely-knit project spanning recordings, concerts, musicological work and lectures as well as his own personal motivations and inspirations.

The second release in your Handel series is now being released. How has the preparatory work been proceeding?

The so-called 'Handel Cantata Project' or, in Italian, 'Le Cantate Italiane di Handel' has been, from the beginning, a multi-faceted project. Around the concerts and the recordings – in fact, prior to them – La Risonanza is undertaking extensive musicological research about the performed works, the conditions of their compositions and of their first performances. The results of this research are taken into account at the moment of the performances and of the recordings of these works. Recently, the whole project has gained a partnership with the Faculty of Musicology (based in Cremona) at the University of Pavia, which is one of the most important in Italy. This important development allows us to prepare the scientific aspects of our performances with (I would say) unparalleled care. Obviously I'm aware that this stage is just the very first step in the preparation of a performance, but the understanding of the music and of the cultural milieu where Handel was active which we can gain through this study, permits us, I believe, to propose these works to the modern audience with the same fresh and lively spirit that is the most genuine spirit of these works. Our first recording (*Le Cantate per il Cardinal Pamphili*) was praised by the British magazine *Gramophone* as raising the standard of the performances of this repertoire, and it was particularly to this freshness of approach that attention was drawn. Handel is one of the greatest composers, his music is full of beauty and will be everlasting. The cantatas are not only very enjoyable on the level of having been composed for a very refined audience, they are particularly appropriate for interesting the audience of today. Furthermore, these particular works are so varied in style and in musical solutions that they are really full of beauties waiting to be discovered.

What differences do you see between making a recording of works such as these and preparing performances of them?

I think that when recording a CD, an artist has to aim at two different achievements, both of which present a challenge for him: the first is to have a recording which is as 'lively' as a live performance, not just a polished and 'perfect' execution. But at the same time, he has, secondly, to be able to offer a long-lasting product, a long and enjoyable listening. In this respect, I think that a good recording is different from a good concert. At a time when the record market is going through such difficult times, I believe that we should be aiming at making recordings that, like very good books, gain every time one reads them again. In a concert, we have to present all the beauties of the music, all the emotions, in that very moment, while in a recording we can hide something as well: because we want to have the listener taking again our CD, playing it again, discovering some more things every time he returns to it. This is the challenge we undertake, to make CDs that please the listener each time more, not ones that lose interest from the first listening onwards.

How did you decide on the instrumentation for the different cantatas on this new recording, especially given the presence of *Armida abbandonata*, a dramatic cantata regarded as one of Handel's strongest contributions to the genre?

For the cantatas *Tu fedel? Tu costante?* and *Un'alma innamorata* I have chosen a scoring comprising three violins, which was the number of violinists regularly employed at the Ruspoli establishment. For *Armida abbandonata*, however, the documents relating to payments for the musicians mention a performance using five violins. For *Notte placida e cheta* on the contrary and for musical reasons a group entailing only two violins has been used. Of all the cantatas in the programme this is the one for which we have the least information and whose dedication to Ruspoli is not corroborated. *Armida abbandonata* is a masterpiece and its strength is not 'simply' to be found in the beauty of its music. A very important achievement of this cantata is the dramatic action and contrast between its parts. We first see Armida trying to entrap Rinaldo who is escaping from her, and then she stops and complains about her situation. This same contrast action-non action, is to be found in the contrast between the next *accompagnato*, where Armida is invoking a storm, and the last aria of the cantata where again the action is stopped. Between these two pieces there is an aria which represents exactly this contrast: the fight between action and non action both in reality and through psychological aspects, with a highly dramatic result. Our performance aims at highlighting those aspects and contrasts, and at depicting calm and action, as well as the battle between those two elements, in the most dramatic way.

For this second volume what reasons lay behind you asking Emanuela Galli to be the vocal soloist?

Emanuela is definitely the main singer for this recording and it was no accident that I chose her. I believe that choosing the right singer for the right role is a priority for a conductor. And this is as true for operas as it is for cantatas. In my opinion, Emanuela Galli was the right singer for this programme: not only from the vocal point of view but particularly for the emotional aspects. Her interpretation of *Armida abbandonata*, for instance, is an example of what I'm saying here. Her strong dramatic expression and her capability of conveying desperate feelings – in addition to her vocal qualities – have been the reasons for my choice. *Diana cacciatrice* is basically a cantata for one soprano, but there is a short movement appearing twice in the piece which calls for a second soprano 'in eco'. Here, Roberta Invernizzi sings the cantata and Emanuela Galli the small echoes. I would add here that excepting *Diana cacciatrice*, all the other pieces on this disc are basically focused, emotionally, on desperate lovers. This is why the music is often very intense, harmonically very interesting. The scoring, on the contrary, is simple, with a little group of violins playing one or two parts. Again excluding *Diana cacciatrice*, we have here a group of 'chamber' cantatas, and certainly in the recording session we aimed at capturing this feeling of chamber music.