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Brežice, Grad Brežice / Brežice Castle

Kantate in sonate Antonia Caldare
Caldara's Cantatas & Sonatas

I Solisti Ambrosiani (IT)

Tullia Pedersoli: sopran / *soprano*

Davide Belosio: violina / *violin*

Claudio Frigerio: violončelo / *cello*

Emma Bolamperti: čembalo / *harpsichord*

Beneške luči in sence
v Caldarovih kantatah in sonatah

Venetian lights and shadows
in the Caldara's Cantatas & Sonatas

Sporočilo umetnikov obiskovalcem

Beneški skladatelj Antonio Caldara je bil z obsežno in dragoceno vokalno produkcijo eden najbolj znanih skladateljev svojega časa. Njegove opere, oratoriji in kantate pričajo o tem, kako dobro je znal sprejeti in izkoristiti Scarlattijevo neapeljsko ustvarjalnost glede na beneško tradicijo. Nocojšnji program šestih violinskih sonat in dveh kantat za sopran so I Solisti Ambrosiani pred kratkim posneli kot prvo svetovno produkcijo in predstavlja najbolj bogato ustvarjalno obdobje tega beneškega skladatelja. Kantati sta iz rokopisne zbirke dvanajstih kantat, šest za sopran in šest za alt, kot je bilo takrat običajno. Ohranjene so v Dresdnu in posvečene saškemu volilnemu knezu. Prepisovalec je bil Antonio Maccarinelli, ki je deloval na Dunaju v istem času kot Caldara.

Artists' message to visitors

The Venetian composer Antonio Caldara is among the best known composers of his age, remembered today especially for the vast and valuable vocal production: operas, oratorios, cantatas, who testify how he was able to receive and to exploit the Scarlatti's Neapolitan lesson, in addition to the Venetian tradition. The program proposed (Six violin Sonatas and two soprano Cantatas), was recently recorded in first world recording by I Solisti Ambrosiani, and it represents the most fortunate phase of the compositional parable of the Venetian author. The cantatas are part of a handwritten collection of 12 compositions (6 for soprano and 6 for contralto, such as was customary), now preserved in Dresden and dedicated to the Prince Elector of Saxony. Copyist was Antonio Maccarinelli, active in Vienna in the same years of Caldara.

O projektu

Program povzema posnetke s prve svetovne izvedbe edicije »CALDARA SONATAS & CANTATAS FOR SOPRANO, VIOLIN AND CONTINUO«, ki jih je ansambel izdal pri Urania Records, 2019.

Antonio Caldara, rojen v Benetkah leta 1670, je bil eden od najbolj znanih skladateljev svojega časa. Danes ga poznamo predvsem po obsežni in pomembni vokalni produkciji oper, oratorijev in kantat, ki pričajo, kako dobro je znal sprejeti in uporabiti melodiko Alessandra Scarlattija, ki je sledil beneški tradiciji Monteverdija in Cavallija. Caldarova instrumentalna ustvarjalnost ni zelo obsežna. Njegovih šest sonat smo našli v posthumnem in zelo zanimivem rokopisu na Dunaju. Nocojšnji koncertni program vključuje vse te sonate, ki so jih I Solisti Ambrosiani posneli kot svetovno praižvedbo skupaj z obema kantatama za sopran in violino, ki ju je Caldara napisal leta 1719 na začetku svojega dunajskega obdobja, ki velja za njegovo najplodnejše skladateljsko obdobje. Kantati sta iz rokopisne zbirke dvanajstih kantat, šest za sopran in šest za alt, kot je bilo takrat običajno. Ohranjene so v Dresdnu in posvečene saškemu volilnemu knezu. Prepisovalec je bil Antonio Maccarinelli, ki je deloval na Dunaju v istem času kot Caldara.

About the project

This proposal includes some First World Recordings ("CALDARA SONATAS & CANTATAS FOR SOPRANO, VIOLIN AND CONTINUO", Edited by Urania Records, 2019)

Born in Venice in 1670, Antonio Caldara is among the best known composers of his age, remembered today especially for the vast and valuable vocal production: operas, oratories, cantatas, who testify how he was able to receive and to exploit the melodic lesson of Alessandro Scarlatti, in addition to the Venetian tradition that belongs to Monteverdi and Cavalli. Instrumental production is less frequented, than includes six Sonatas for violin and b.c., which have reached us in a posthumous, very interesting manuscript preserved in Vienna. The program proposes the complete execution of these Sonatas, recently recorded in first world recording by the baroque ensemble I Solisti Ambrosiani, together with two Cantatas for soprano and violin composed by Caldara in 1719, at the beginning of that Viennese period which is the most fortunate phase of the compositional parable of the Venetian author. The cantatas are part of a handwritten collection of 12 compositions (6 for soprano and 6 for contralto, such as was customary), now preserved in Dresden and dedicated to the Prince Elector of Saxony. Copyist was Antonio Maccarinelli, active in Vienna in the same years of Caldara.

Antonio Caldara (1670-1736)

Cantata con violini unisoni con Soprano "Innocente cor mio..." (1)

Rec "Innocente cor mio..." / Allegro "Non fidarti..." / Rec "La vaga luce..." / Allegro "Temi d'Amore..."

(Sonata Prima) (2)

Preludio.Largo / Allegro / Alle

Sonata 2.^{da} (2)

Preludio.Adagio / Alle / Alle

So:^{ta} 3.^a (2)

Andante / Alle / Allegro

So:^{ta} 4.^a (2)

Preludio / Allegro

So:^{ta} V.^a (2)

Aria.Preludio.Largo / Allegro Allegro

So:^{ta} VI.^a (2)

Preludio.Largo / Alle / (?)

Cantata Sesta con violini unisoni a Soprano "Risoluto son già..." (1)

Rec "Risoluto son già..." / Allegro "Arma frodi strali..." / Rec "Quel panico spavento..." / Risoluto "Guerra guerra allarmi allarmi"

(1) Cantate a voce sola con violini, e senza. Dedicare all'Altezza Reale di Carlo Federico Principe Elettorale di Sassonia da Antonio Caldara vice maestro di Cappella di Sua M[ae]stà C[esa]rea e Catt[oli]ca

(2) Sonate Da Camera Del Sig. Antonio Caldara A Violino, e Violonzello

O koncertnem programu

Antonio Caldara, rojen v Benetkah leta 1670, je bil eden najbolj znanih skladateljev svojega časa. Danes ga poznamo predvsem po obsežni in pomembni vokalni produkciji oper, oratorijev in kantat, ki pričajo, kako dobro je znal sprejeti in uporabiti melodiko Alessandra Scarlattija, ki je sledil beneški tradiciji Monteverdija in Cavallija. Manj znana, vendar nič manj pomembna, so njegova instrumentalna dela, ki postavlja v ospredje njegovo naravno nadarjenost za kompozicijo in je rezultat njegove izjemne ustvarjalnosti, ki se zrcali v njegovih tri tisoč petsto delih. Vsestranska glasbena osebnost je bil predvsem skladatelj, pa tudi pevec, violinist in violončelist v katedrali San Marco v domačih Benetkah. Veliko je potoval in bil leta 1699 imenovan za »Maestro di Cappella, da Chiesa e da Teatro« zadnjega vojvode Mantove Ferdinanda Carla Gonzage zaradi ugleda nadarjenega pevca in izvajalca na »različnih instrumentih«, pa tudi kot odličen kontrapunktik. V naslednjih letih je Caldara vzpostavil stik s najpomembnejšimi glasbeniki svojega časa od Corellija in obeh Scarlattijev do Händla in Pasquinija prav zaradi prijateljstva s svojimi močnimi pokrovitelji, kardinaloma Pamphilijem in Ottoboni ter markizom Ruspolijem v Rimu.

Proti koncu svoje mednarodne kariere je postal »vicemaestro di cappella« na cesarskem dvoru na Dunaju. Delo je nastopil januarja 1717 in s še večjo plačo, kot jo je imel kot Maestro di Cappella. Njegovo že tako močno naravno ustvarjalnost je močno spodbujala posebna pozornost, ki mu jo je izkazoval cesar, ki je imel Caldara raje od drugih skladateljev do te mere, da ga je postavil za svojega osebnega učitelja glasbe. Dokazano je, da je Karl VI. Habsburški sodeloval pri izvedbah njegovih oper. Vemo, da je leta 1724 cesar izza čembala dirigiral opero Euristeo, kamor so bili povabljeni le pripadniki najvišjega plemstva. Caldara je skladal do konca svojega življenja. Umrli je na Dunaju, 27. decembra 1736 in je pokopan v stolnici sv. Štefana. Še po njegovi smrti so večkrat izvajali njegove opere in oratorije, kar kaže, kako pomembna so bila njegova dela. Široka zapuščina Caldarovih instrumentalnih del vključuje tudi šest sonat za violino in continuo, ki so nam dostopne v posthumnem rokopisu, ohranjenem na Dunaju. Zapis del, vključenih v to zbirko, je precej skladen s posebnim pomenom, ki ga daje violončelu, instrumentu, ki ga je odlično obvladal: Sonate Da Camera Del Sig. Antonio Caldara A Violino, e Violonzello. Seveda to ne zmanjšuje pomena vseh drugih instrumentov, potrebnih za continuo. Njegova izvedba samo z violončelom bi bila brez harmonske strukture, ker je instrument predvsem melodične narave. Poudarja pa način pisanja, ki, namesto da navaja zgolj harmonsko podporo solističnemu instrumentu, zagovarja prednost dialoga med instrumenti kontrapunktičnega značaja, kar občinstvo za Alpami resnično ceni. To nas upravičeno vodi do stališča, da ta zbirka pripada tako imenovanemu baročnemu obdobju Dunaja, čeprav njenega nastanka ni mogoče časovno natančno določiti, saj smo našli le eno posthumno kopijo. Skozi različna mesta, ko opazujemo, kako se prepletajo različni zvoki, lahko opazimo, kako te sonate, še posebej zaključek Sonate VI, spominjajo na Corellija, kar je očiten poklon temu skladatelju, ki ga je srečal v času svojega bivanja v Rimu.

About the concert programme

Born in Venice in 1670, Antonio Caldara is among the most popular composers of his time, and he's remembered nowadays especially for his vast – and excellent – vocal production: operas, oratorios, cantatas, which witness his ability of receiving and making the most of Alessandro Scarlatti's teaching, together with the Monteverdi and Cavalli's Venetian tradition. Less known – but not less important – his instrumental production, which brings to light his natural talent towards the art of composition, is the result of his extraordinary creativity which made him write about three and a half thousand works. Eclectic music character, he first was an author and then a singer, a violinist and a cellist at the San Marco Cathedral, in his hometown Venice; later he travelled extensively and in 1699 he was named "Maestro di Cappella, da Chiesa e da Teatro" of the last duke of Mantua, Ferdinando Carlo Gonzaga, due to his reputation of being a talented singer and player of "different kinds of instruments", as well as a fine contrapuntalist. In the following years, Caldara made contact with the most important musicians of his time (from Corelli to the two Scarlatti's, from Haendel to Pasquini), thanks to his friendship with great patrons like, among all, Cardinal Pamphili and Cardinal Ottoboni and the marquis Ruspoli in Rome. Towards the end of his international career he became the "vicemaestro di cappella" at the Imperial Court in Vienna, starting from January 1717, with a salary even more substantial than the one of the maestro di cappella. His already strong natural creativity was highly stimulated by the special attention that the Emperor showed him, as he liked Caldara more than any other composers to the point that he made him his personal music teacher: there is in fact evidence of the participation of Charles VI and his imperial family in the live performances of his operas; for example, in 1724, the emperor himself played the harpsichord to direct the Euristeo, to which only members of the highest nobility were invited. Caldara, whom continued composing to end of his life, died in Vienna on 27th December 1736 and he was buried in the St. Stephen's Cathedral. After his death, several of his operas and oratorios were performed, showing the great importance of his work. The very large corpus of Caldara's instrumental operas includes six chamber Sonatas for violin and continuo. It came to us on a very interesting posthumous manuscript preserved in Vienna, [...]. The actual writing of the works included in the collection is quite coherent in its own making while a special significance is given to the cello part (instrument he was excellent at), as specified in the title "Chamber sonatas by mister Antonio Caldara for violin and cello". Clearly, this doesn't diminish the presence of all other instruments engaged in the realization of the continuo – which otherwise would seem impoverished from a harmonic level, as well a timbric one, being the cello for its own nature mainly melodic – but it emphasise a kind of writing which, instead of relying on the mere musical accompaniment of the soloist kind, gives preference to a dialogue among instruments of a contrapuntal character, really appreciated by the audience beyond the Alps. This can reasonably lead to think that this collection belongs to the so-called Baroque period in Vienna, even though it's not possible to date it accurately, having found just one posthumous copy. In the flow of moments where the different sonatas articulate it's also possible to find, with a certain frequency, reminiscences from Corelli's work as the sound intertwine, as well as more obvious homage to this composer – that he met during his stay in Rome – in the ending of the Sonata VI.

Obe komorni kantati »Risoluto son già« in »Innocente cor mio« za sopran, violino in continuo sta del rokopisne zbirke dvanajstih skladb, od katerih jih je šest za sopran in šest za alt, in so ohranjene v Dresdnu. V rokopisu saški volilni knez navaja, da je to delo iz časa, ko je Caldara deloval na cesarskem dvoru. Hkrati z obveznostmi svoje redne zaposlitve na dvoru je skladatelj dejansko izpolnjeval tudi naročila drugih knezov. Posvetilo, kot je bilo v navadi v tistem času, kaže na skladateljevo predanost svojemu naročniku: »Brez sramu vam predstavljam, draga jasna visokost, kraljevi princ, da vašim očem predložim drobno posvetilo priloženih kantat, ker je vaše kraljevsko visočanstvo, tako kot naši velikodušni predniki, vedno zaščitnik tistega, kar najde svoje mesto celo med svobodnimi umetnostmi, in ki ima prednost, da se prijetno razlikuje od prvih kraljev našega stoletja [...]. Ker je navada ponižnih, da ob prisotnosti velikih knezov ne izostanejo brez molitev, si dovoljujem, da prosim vaše kraljevsko visočanstvo za vašo suvereno zaščito, ki jo spremljajo spoštovani znaki pozornosti, pred katerimi se priklanjam. Vašemu kraljevskemu visočanstvu najbolj skromen, najbolj predan in najbolj pokorni služabnik Antonio Caldara«. Notna predloga za nocojšnji program nocojšnjega koncerta datira najverjetneje v leto 1719 in je shranjena v saški deželni knjižnici: Sächsische Landesbibliothek Staats- und Universitätsbibliothek Dresden (Mus2170-J-1). Kopist je Marc'Antonio Maccarinelli, ki je deloval v Benetkah v istem času kot Caldara. Besedila, ki odsevajo okus časa, so osredotočena na temo ljubezni in vabijo občinstvo, da se izogne temu občutku, ki v zameno za kratkotrajne radosti vrača bolečine in skrivnost, od katerih se težko opomore. V vokalnih skladbah se trenutki okretnosti izmenjujejo s tistimi, ko melodija ustvarja intenzivnejšo liriko, ki jo učinkovito podkrepi violina.

The two chamber cantatas "Risoluto son già" and "Innocente cor mio" for soprano, violin and continuo, are part of a manuscript collection of twelve compositions (six for soprano and six for contralto) today preserved in Dresden. In the manuscript, the Prince Elector of Saxony indicated that this work comes from the period where Caldara worked at the imperial court. Together with his regular job at court, in fact, the composer used to fulfil the requests from other princes and this dedication, according to the customs of the time, shows, with some Hyperboles, the author's submission and dedication to his client: "I'm not going to be ashamed to present you, dear serene highness Royal Prince, before your eyes the weak homage of the annexed cantatas, being Your Royal Highness, like our magnanimous ancestors, always a protector of this, which finds its place even among the liberal arts, and which has the advantage of being favourably distinguished by the first kings of our century [...] however since it's custom of the humble to not be in the presence of the Great Princes without supplications, I shrink to implore Your Royal Highness His sovereign Protection, accompanied by His revered signs of attention before which I bow. Of Your Royal Highness, your most humble, most devoted, most obsequious servant Antonio Caldara." The copy used for this recording, most likely dated 1719, has been preserved at the Sächsische Landesbibliothek – Staats – und Universitätsbibliothek Dresden (Mus2170-J-1). Marc'Antonio Maccarinelli, active in Venice in the same years as Caldara, was its copyist. The texts, which reflect the taste of the period, are focused on the theme of love, inviting the audience to escape it being a feeling that, in exchange of fleeting joys, gives in return pain and mystery difficult to recover from. The vocal composition alternates moments of agility to moments where the melody give way to a more intensive lyricism, effectively underlined by the intervention of the violin.

Tullia Pedersoli
(English translation Francesca Pirrone)

I Solisti Ambrosiani je italijanski ansambel, specializiran za staro glasbo na historičnih instrumentih. Ansambel sestavljajo glasbeniki, ki koncertirajo v Italiji, zunaj nje pa v Avstriji, Nemčiji, Franciji, Španiji, Švici, Rusiji, Braziliji in Kanadi. Gostovali so na prestižnih festivalih in koncertnih ciklih, med drugim Segni Barocchi Foligno, Todi Musica Antica »P. A. Rolli«, LakeComo, La Stagione degli Affetti, Un Clavicembalo a S. Marco, Settimana della Cultura, Alessandria Barocca, Antiqua - Rassegna Internazionale di Musica Antica, Un Ponte di Note, Da Vinci Baroque Festival, Il Montesardo, večkrat na Dnevih evropske dediščine, Altolivenza Festival in drugi. Ansambel je izdal več posnetkov, ki so bili dobro ocenjeni s strani kritikov. Zadnje zgoščenke z deli Albinonija in Caldare, ki vključujejo tudi nocoj izvajane violinske sonate in sopranske kantate, so svetovna praižvedba.

I Solisti Ambrosiani is an Italian ensemble specialized in ancient repertoire on original instruments. The ensemble consists of musicians performing concerts in Italy and abroad (Austria, Germany, France, Spain, Switzerland, Russia, Brazil, Canada). They have been guests of prestigious festivals and concert seasons, including, among others: Segni Barocchi Foligno (34th edition), Todi Musica Antica "P. A. Rolli", LakeComo (14th edition), La Stagione degli Affetti, Un Clavicembalo a S. Marco, Settimana della Cultura, Alessandria Barocca (8th, 9th edition), Antiqua – Rassegna Internazionale di Musica Antica (22th edition), Un Ponte di Note (15th edition), Da Vinci Baroque Festival (4th edition), Il Montesardo (19th edition) many times European Heritage Days, Altolivenza Festival (24th edition) and others. The ensemble has made several recordings, appreciated by critics. The last Cds about Albinoni and Caldara, include some Violin Sonatas & Soprano Cantatas in world first recording.

Cantata con violini unisoni con Soprano "Innocente cor mio..."

Innocente cor mio, di costanza, e di fede
albergo, e centro a che di due pupille
t'impugna il dolce ardor?

Dove t'inoltri malgrado i sentimenti, che
l'alma libertà fedel t'inspira?

Sotto la neve, e rosa che appresso de'
suoi rai sorgon più belle; sotto la vaga
fiamma, che il rischio dei suoi lampi
amabil rende alma crudel chi sa? forse
s'asconde.

La libertà perduta tardi, o non mai
racquista un cor fedele: più non giova
offrir voti a la salute, quando nel seno
incauto avvelenato stral già aprì la piaga:
fuggi, fuggi, o mio cor, né più t'arresta,
poiché sol serve ad aggravar le pene
l'opporsi al vincitor tra le catene.

Non fidarti, e non scherzare
con l'amor benché nascente.

Poiché debile scintilla
e negletta a pena brilla
spesso accende ardor possente.

La vaga luce di quei rai che miri t'alletta e
ti consiglia a riceverne in sen tutto il
riflesso: ma sarai poi sicuro di resistere
costante a la sua fiamma, godendone
tranquillo lo splendore senza esporti
all'incendio? No: non credi a te stesso; o
incauto core, poiché al foco ad amore
non fu possibil mai di por confine: amerai
dunque? e come? Non paventi i perigli, le
cure, le frodi, ed i martori, gl'inganni ed i
timori, l'angoscie e le sciagure, che seco
tragge amor nel sen che accende? Ah
detesta cor mio le lusinghe d'un ben
troppo fallace, che sa introdursi tenera
dolcezza e non finisce mai che in
amarezza.

Temi d'amore,
se mai t'infiamma
dolce la fiamma,
vago l'ardor.

Poiché violento
per un contento
che porge ai sensi,
di mali immensi
inonda il cor.

Nedolžno, moje srce, zavetišče stalnosti
in vere in središče, kje dve zenici
povezuje sladka vnema?

Kam greš občutku navkljub, da te zvesta
svoboda navdihuje?

Pod snegom je vrtnica, ki najlepše žari,
ko si blizu, pod nejasnim plamenom, kjer
tveganje strele ljubko omogoča kruto
dušo, kdo ve? Morda se skriva.

Pozno izgubljena svoboda nikoli ne
povrne zvestega srca: ni se dobro
oklepali zdravja, ko je neprevidne prsi že
ranila zastrupljena puščica: beži, beži,
srce, ne ustavi se, saj sol le večja
bolečino, ko nasprotuje zmagovalcu med
verigami.

Ne zaupaj in ne šali se
z ljubeznijo, komaj rojeno.

Ker slabotna in zanemarjena iskra,
ko bolečine sveti,
pogosto vžge močan srd

Nejasna svetloba žarkov, ki te išče in
svetuje, da polno premisliš. Se boš takrat
zares upr njenemu plamenu in tiho užival
v njenem sijaju, ne da izgoriš? Ne: ne
verjemi vase, neprevidno srce, ker se
ognja ljubezni nikoli ne da omejiti. Se boš
potem zaljubil? In kako? Se ne bojiš
nevarnosti, skrbi, goljufije in muk, prevare
in strahu, tesnobe in nesreče, kar
ljubezen prinaša v srce, ki se vnema?
Oh, sovraži, moje srce, privlačnost
vodnjaka, polnega zmot. Kako vsrkati
nežno sladkobo in nikdar končati v
grenkobi.

Ljubezenske teme,
če te kdaj vneme
sladki plamen,
vnema nejasna.

Ker nasilen
za srečen čas,
ki nudi ga čutom,
z neizmernim zlom
preplavi srce.

Oh My innocent heart, center and home
of constancy and faith to what the sweet
ardour

of two eyes brings you?

Where do you go in spite of your feelings,
that your loyal freedom inspires you?

Under the snow, there is a rose, that the
most beautiful appears near her rays
under the vague flame, that the risk of its
lightning makes lovely alma crudel, who
knows? perhaps it hides.

The lost freedom, late or never regains a
faithful heart: it is no good to offer vows
to health, when in the unwary bosom
careless poisoned arrow already opened
the wound: flee, flee, my heart, don't stop
you, since sol serves to aggravate the
pain opposing the victor among the
chains.

Don't trust, and don't joke
with love, even though it is nascent.

Because a weak and neglected spark
as soon as it shines
often it ignites powerful ardour.

The vague light of those rays that you
looks to, entices and advises you to
receive in you bosom the reflection in full;
but will you sure that you can constantly
resist his flame, quietly enjoying its
splendour without being burned? No:
don't believe in yourself; oh incautious
heart, because it was never possible to
confine the fire of love: will you fall in love
then? and how? Don't you fear the
dangers, cares, frauds and martyrdoms,
deceptions and fears, anxieties and
misfortunes, that love bring with its in the
bosom that it kindle? O my heart, hate
the allurements of a too fallacious good,
which knows how to introduce itself as
tender sweetness, and ever ends in
bitterness!

Fear the sweet flame
and vague ardor of love,
if it ever
inflames you.

Because, violent,
in exchange for a happy moment
which offers to the senses,
floods your heart of immense evils.

(Sonata Prima)

Sonata 2.^{da}

So:^{ta} 3:^a

So:^{ta} 4.^a

So:^{ta} V.^a

So:^{ta} VI.^a

Cantata Sesta con violini unisoni a Soprano "Risoluto son già..."

Risoluto son già (tiranno amore) a sciogliere quei lacci dove vil prigionier restai gran tempo; l'alma ragion m'insegna ch'ogni core fedel falso tradisti, già ardisco disprezzar il fiero sdegno, me tanto tormentò quest'alma infausta già il tuo valore sfido, già t'aspetta impaziente il cor tenace e aspra guerra antepone a infida pace.

Arma frodi, strali scocca
provocato cieco ingrato
contro questo offeso cor.
Restar saldo ognor mi tocca
ché il fuggire dal tuo ardire
par trionfo, ed è timor.

Quel panico spavento che prima d'affrontarsi col periglio l'alma spinge a la fuga, è troppa soggezion, poiché s'apprende maggior di quello ch'è il periglio stesso, e quando il dando inaspettato arriva, entra struggendo il petto mal difeso che trovò già avvilito: per vincer dunque l'armi de l'amore meglio è un sprezzante ardir che un vil timore.

Guerra, guerra,
all'armi, all'armi,
ardirò così inoltrarmi
nella reggia della gloria.
Manterrà il mio cor l'impegno
sinché renda al valor degno
o la morte o la vittoria.

Odločil sem se, tiranska ljubezen, da raztrgam dolgega ujetništva. Duša mi pravi, da si izdala že vsako zvesto srce. Že zaničujem ogorčenje, da me je ta zlobni duh tako zelo mučil, že tvojo vrednost izzivam, že trmasto srce nestrpno čaka, da postavi grenko vojno pred izdajalski mir.

Orožje prevare, puščice lažne
so izzvale nehvaležnega slepca
proti užaljenemu srcu.
Da ostanem, se me še vedno dotakne,
pobeg od tvoje drznosti
se zdi zmagoslavje, pa je le strah.

Ta strašljiva panika, duša želi pobegniti, še preden se približa nevarnosti. Preveč je strahospoštovanja, ker se nevarnost zdi močnejša, kot dejansko je. In ko zgrabiš nepričakovano, razbija v slabo branjenih prsah. In potem z olajšanjem dojameš: osvojiti orožje ljubezni je torej boljše, kot da nisi drzen in se strašno bojiš.

Vojna, vojna,
k orožju, k orožju,
zato bom šel naprej
v palači slave.
Moja zaveza bo trajala,
dokler se ne spremeni v dostojno
hrabrost,
ali smrt ali zmaga.

I am already resolute (o tyrant Love) to loosen those laces where I stayed for a long time like a prisoner; the noble reason teaches me that you betrayed every faithful heart, I already dare to despise the fierce indignation, this ominous spirit tormented so much I already challenge your value, the tenacious heart is already waiting for you impatiently and puts the bitter war before a treacherous peace.

Taunted, blind and ungrateful,
Weapon and fraudulent arrows strike
against this injured heart
To stay still touches me
because the escape from your daring
seems triumph, but it is fear.

That frightening panic that, before dealing with danger, leads the spirit to flight, it is too much awe, for you perceive more than that which is the peril itself, and when the unexpected damage arrives, enters pining the poorly defended chest which he found already depressed: to win therefore the weapons of love better it is a contemptuous ardir than a vile fear.

War, war,
to weapons, to weapons
so I will dare to go forward
in the palace of glory.
My heart will maintain the promise
until it turns to worthy valor
or death or victory.

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