JAKUB JÓZEF ORLIŃSKI
countertenor

IL POMO D'ORO

CLAUDIO MONTEVERDI (1567–1643)
from *L'Incoronazione di Poppea*
E pur io torno qui
(approx. 9 minutes)

CLAUDIO MONTEVERDI (1567–1643)
Voglio di vita uscir
(approx. 5 minutes)

BIAGIO MARINI (1594–1663)
from *Per ogni sorte di strumento musicale* Op. 22
Passacalio
(approx. 6 minutes)

GIULIO CACCINI (1551–1618)
from *Le nuove musiche*
Amarilli, mia bella
(approx. 4 minutes)

GIROLAMO FRESCOBALDI (1583–1643)
from *Arie musicali* Book 1
Così mi disprezzate
(approx. 3 minutes)

JOHANN CASPAR KERLL (1627–1693)
Sonata for Two Violins in F Major
(approx. 6 minutes)

BARBARA STROZZI (1619–1677)
from *Cantate, ariette e duetti* Op. 2
L'amante consolato
(approx. 3 minutes)

FRANCESCO CAVALLI (1602–1676)
from *Pompeo Magno*
Incomprensibil nume
(approx. 3 minutes)

CARLO PALLAVICINO (1630–1688)
Sinfonia from *Demetrio*
Grave – Affettuoso – Presto – Adagio
(approx. 4 minutes)

GIOVANNI CESARE NETTI (1649–1686)
from *La Filli*
Misero core - Datti pace, Berillo - Sì, sì, si scolga, sì
Ah, che i miei voi non siete - Dolcissime catene
(approx. 7 minutes)

ANTONIO SARTORIO (1630–1680)
from *Antonino e Pompeiano*
La certezza di tua fede
(approx. 4 minutes)

GIOVANNI CESARE NETTI (1649–1686)
from *L'Adamiro*
Quanto più la donna invecchia
Son vecchia, pazienza
(approx. 5 minutes)

ADAM JARZĘBSKI (c. 1590–c. 1648)
from *Canzoni e concerti*
Tamburetta
(approx. 3 minutes)

SEBASTIANO MORATELLI (1640–1706)
from *La Faretra smarrita*
Lungi dai nostri cor
(approx. 4 minutes)

THE CASTRATO & COUNTERTENOR

The practice of altering the anatomy of pre-pubescent boys in order to preserve their high voices into adulthood was almost entirely an Italian phenomenon that first emerged prominently in the mid-1550s. At the cutting edge (excuse the expression) of this development was the Catholic Church in Italy, where women's voices were not allowed in church. And indeed, for the more than three centuries during which such singers performed, the vast majority of them sang in churches.

But the invention of opera in the first decade of the 1600s created new possibilities for the employment of their talents. And those talents were considerable. Lacking normal levels of testosterone, these singers' rib cages grew unusually large and their limbs grew unusually long. The result was a race of statuesque operatic performers with astonishing lung capacity, able to project their powerful, brilliantly timbred soprano voices to the back of any opera hall. And having been trained since childhood as singers, their vocal agility — especially in the execution of ornamental trills and runs — was unparalleled. These skills were regularly deployed extemporaneously by the singers in the "repeat" sections of *da capo* arias.

By the 1680s the *castrato* had replaced other male voices for leading roles in Italian opera, and for much of the 1700s these singers were the rock stars of their time. They were paid enormous sums for their performances and enjoyed high social status — especially amongst aristocratic women in unhappy marriages who longed for a bit of worry-free carnal company.

However, changes in musical taste towards the end of the eighteenth century prompted a decline in the popularity of the operatic *castrato*, which in the nineteenth century was eventually replaced by a new voice type: the "heroic" tenor.

* * *

By contrast, the countertenor, a natural male voice with a developed *falsetto* range, is largely associated with the English choral tradition. First emerging in England in the latter half of the 1600s, the countertenor voice type was constantly outclassed during much of its history by the *castrato* voice type for solo roles in opera and oratorio.

It thus occupied a niche position in the singing profession, the preserve of cathedral choirs and university glee clubs, until the middle of the twentieth century, when its value in resurrecting the high-male-voice repertoire of previous centuries began to be appreciated.

At the centre of these developments is the pioneering figure of countertenor Alfred Deller (1912–1979), who in collaboration with composer Michael Tippett endeavoured to revive the rich repertoire of English secular song composed by Henry Purcell and others.

From the 1950s till the late 1970s, the Deller Consort toured internationally and recorded numerous albums that brought the repertoire of early English Baroque vocal music to a wider public.

Due in large part to the success of the "period performance" movement, countertenors are now mainstream members of the singing profession, valued for their expertise in re-creating the authentic performance style of early music.

Multi-award-winning Polish countertenor Jakub Józef Orliński is only one of a number of countertenors that now tour internationally and record on major labels. Others include Philippe Jaroussky, Andreas Scholl, and Iestyn Davies, who performed for the VRS in March of 2014.

* * *

Claudio Monteverdi

E pur io torno qui from *L'Incoronazione di Poppea*

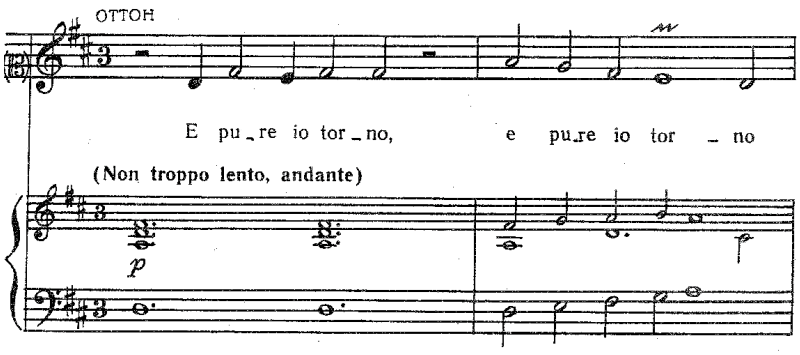
Voglio di vita uscir

Claudio Monteverdi was not only the greatest Italian composer of the early Baroque era, but also the first great composer of that era's most important invention: opera. His *L'Orfeo,* written for the court of Mantua in 1607, is the oldest opera still being performed today.

L'Incoronazione di Poppea (1642) comes from the end of his career and is widely considered to be his masterpiece. It was composed for the newly founded public opera house in Venice, where Monteverdi had held the prestigious position of *maestro di cappella* at St. Mark's Cathedral since 1613.

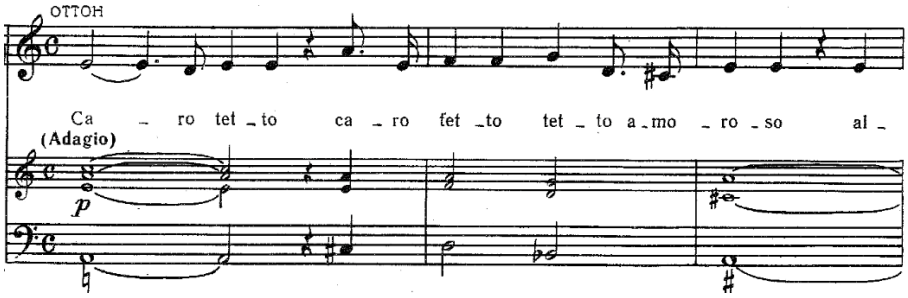
The opera's squalid plot is set in imperial Rome during the reign of the depraved emperor Nero (37-68 AD). The young Poppea, who is angling to become empress, has the emperor wrapped around her little finger. As the opera opens, her other suitor, the Roman nobleman Ottone, shares with us his feelings after arriving in front of the palatial love nest inside the walls of which he jealously imagines the couple to be writhing in each other's contours.

"So I'm back" *(Io torno),* he tells us in the opening section of his aria.



Monteverdi is masterful in his setting of words to music, dividing the scene into lyrical sections of *arioso* to express the singer's feelings and *recitativo* to convey the fleeting thoughts passing through his mind. In between there are frequent interruptions from an orchestral *ritornello* to allow the singer to prance about thoughtfully and strike different poses on the stage.

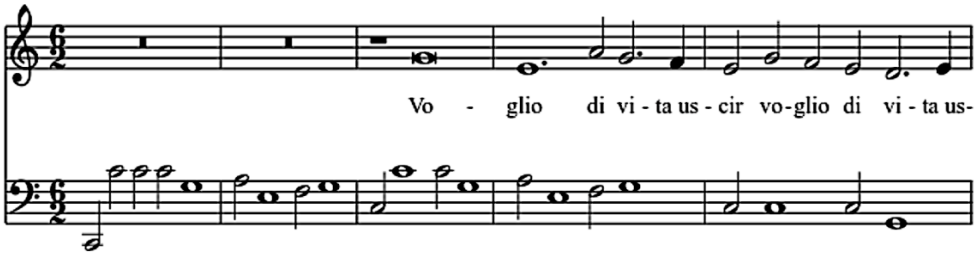
At first there is the pastoral calm he experiences when taking in the peaceful surroundings. But then a foreboding sets in with recitative in the minor mode as he ponders how much it means to him to be so close to Poppea.



In successive sections he engages first in wish fulfillment, thinking that Poppea might show herself at the window, and then in heartbreak when he sees the emperor's armed guards patrolling to keep out intruders like himself. Feeling like a fool for the false hopes he had long entertained, he gives in to a vigorous despair as the aria ends, lamenting that *l'aria e'l cielo a' danni miei rivolto* (now the heavens have forsaken me).

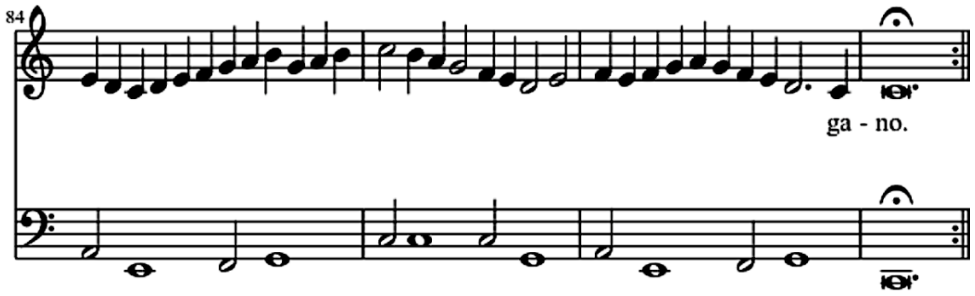
* * *

These sentiments segue neatly into Monteverdi's independent solo song *Voglio di vita uscir* (I wish to depart this life), which is composed as melodic variations on a repeating bass line.



Despite having a hair-raising text announcing the singer's imminent demise, the music, strangely enough, sounds nothing like a suicide note.

But then again, perhaps its jaunty dance-like rhythms and breathless but energetic vocal delivery are intended to portray the ravings of a deranged lover.



In the much slower closing section, designed to show off the expressive vocal tone of the singer, he pleads in tones of self-pity worthy of a drama queen for the object of his unrequited love to open his tomb and shed a tear for his suffering.

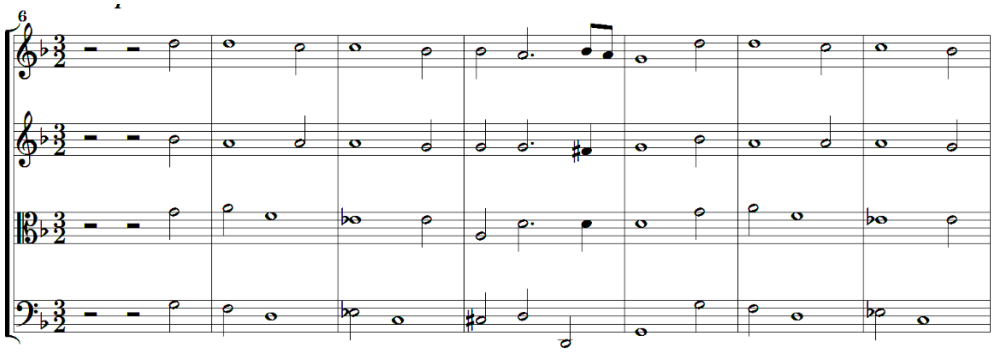
Biagio Marini

Passacalio from *Per ogni sorte di strumento musicale* Op. 22

Biagio Marini began his career as a violinist serving under Monteverdi at St. Mark's Cathedral in Venice before he embarked on a peripatetic solo career that saw him for short periods in posts at various musical centres throughout Europe.

As a composer he was known for his inventiveness and his innovations in violin technique, in particular his use of tremolo, double stops and *scordatura* (the re-tuning of individual strings). He is also known for bringing the expressive style of vocal music into the string repertoire.

As the title of his *Passacalio* (1655) suggests, this four-part string work is based on a repeating bass line, which enters after a short introduction.



The work is possibly a lament, featuring as it does a recurring pattern of falling lines heaving with sigh motives in the upper voice. On occasion these vocal gestures are plangently tinged with chromatic harmony.

The work's steady pace and repetitive rhythms parallel those of the *pavane,* a slow and serious processional dance of aristocratic origin.

Giulio Caccini

Amarilli, mia bella from *Le nuove musiche*

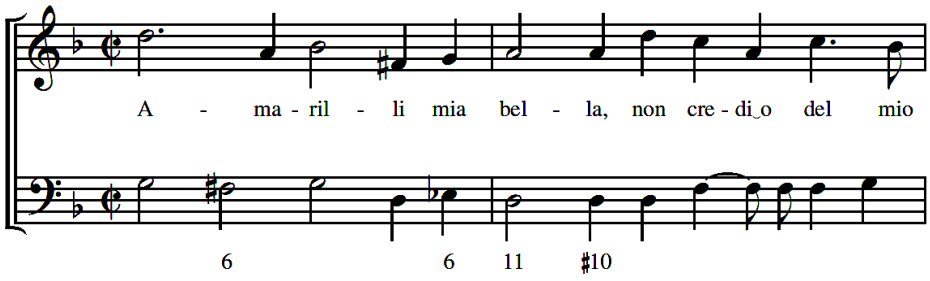
Giulio Caccini was a singer, instrumentalist and composer who spent the major part of his life in service to the Medici family of Florence. As a member of the Florentine Camerata of intellectuals that sought to revive in music the animating spirit of ancient Greek theatre, he was a leading proponent of a type of music that came to be known as *monody.*

This new style of vocal music eschewed the complicated textures of Renaissance counterpoint in favour of a single line of melody expressively shrink-wrapped to the meaning of the text and accompanied by simple chords improvised from a "figured bass" that indicated the important chordal intervals of the harmony. Caccini put his theories into practice in his ground-breaking collection of monodies entitled *Le nuove musiche* (1602).

Amarilli, mia bella from this collection is a simple love song, sung by an ardent swain, the strength and sincerity of whose love, he would have us know, is proven by a new tattoo he has acquired on an important internal organ crucial for blood circulation.

Amarilli, mia bella,
non credi, o del mio cor dolce
desio d'esser tu l'amor mio?
Credilo pur e se timor t'assale,
prendi questo mio strale,
aprimi il petto e vedrai scritto in core:
Amarilli è il mio amore.

O my lovely Amaryllis,
do you not know, o my heart's sweet desire,
that you are the one I love?
Know it to be so and, if you still have doubts,
take this arrow of mine,
open my breast and see written on my heart:
Amaryllis is my love.



Among the expressive devices that Caccini allows to be part of the monodic style in his long and detailed preface to this publication is the *trillo*, a vocal vibration on a single note, repeated at increasing speed. One such ornament can be heard in Jakub Józef Orliński's performance on the words *amor mio* at the cadence of the first phrase.

The utter simplicity of the setting is one of the major interpretive challenges for the singer in this song.

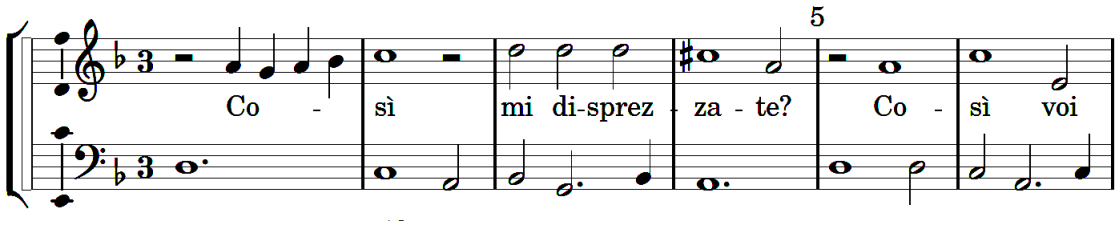
Girolamo Frescobaldi

Così mi disprezzate from *Arie musicali* Book 1

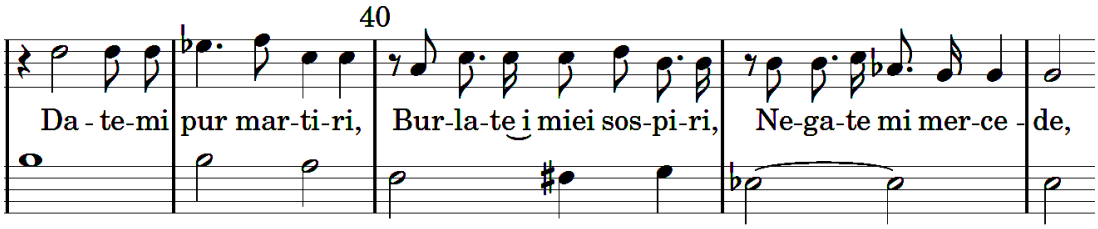
Girolamo Frescobaldi is recognized as one of the greatest keyboard composers of the early Baroque, but his vocal compositions are less well known. In 1630 he was in Florence, where he published his *Arie musicali per cantarsi,* a collection of songs on the subject of nature and love, dedicated to his patron, the cultured and culture-loving Grand Duke Ferdinand II de' Medici (1610-1670).

Così mi disprezzate from this collection is an *aria di passacaglia*. Its five alternating sections of aria and recitative are bound together by repetitions, variations and transpositions of a single underlying bass line.

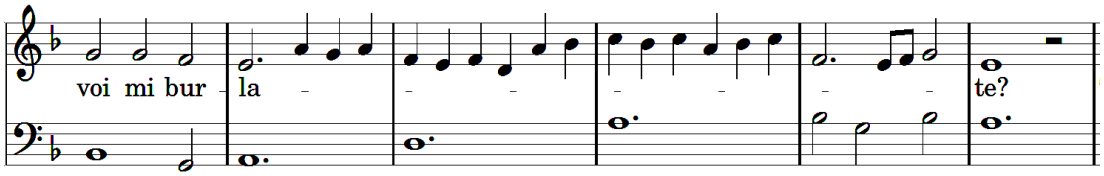
The singer is a rejected lover who projects his scornful defiance in the bouncy triple-meter aria sections. His breezy, self-confident mood is conveyed in the way the voice often comes in casually on the second beat of the bar.



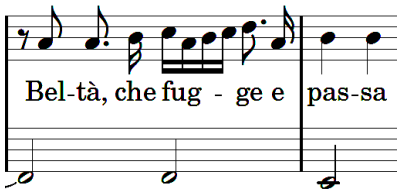
But his inner turmoil and emotional vulnerability are revealed in the contrasting sections of recitative, with their less regular rhythms and wandering harmonies.



The text, filled with thoughts of revenge, is vividly illustrated in the vocal line with madrigal-like pictorialisms, such as this extended laugh on the word *burlate* (mock)



or the quick 16ths that word-paint the phrase *Beltà che fugge e passa* (beauty that flees and passes).



Frescobaldi did not write for the stage, but this little *canzonetta* is a quite vivid theatrical scene all on its own, with a libretto worthy of an operatic soliloquy.

Così mi disprezzate?
Così voi mi burlate?
Tempo verrà,
ch'Amore farà di vostro core
quel, che fate del mio,
non più parole, addio!

Is this how you scorn me?
Is this how you mock me?
The time will come
when Love will do to your heart
what you are doing to mine.
No more words, farewell!

Datemi pur martiri, burlate i miei sospiri,
negatemi mercede, oltraggiate mia fede,
ch'in voi vedrete poi,
quel che mi fate voi.

Continue to torment me, mock my sighs,
deny me pity, profane my constancy
but one day you will suffer
what you are doing to me now.

Beltà sempre non regna,
e s'ella pur v'insegna
a dispregiar mia fè,
credete pur a me,
che s'oggi m'ancidete,
doman vi pentirete.

Beauty does not reign forever,
and if it goads you
into scorning my fidelity,
believe me when I say
that if today you injure me
tomorrow you will repent of it.

Non nego già, ch'in voi
Amor ha i pregi suoi,
ma sò, ch'il tempo cassa beltà,
che fugge, e passa,
se non volete amare,
io non voglio penare.

I do not deny that Love
holds you in high esteem,
but I also know that time invalidates beauty
which slips away and fades,
and if you do not wish to love,
I do not wish to suffer either.

Il vostro biondo crine,
la guance purpurine
veloci più che Maggio
tosto faran passaggio,
prezzategli pur voi,
ch'io riderò ben poi.

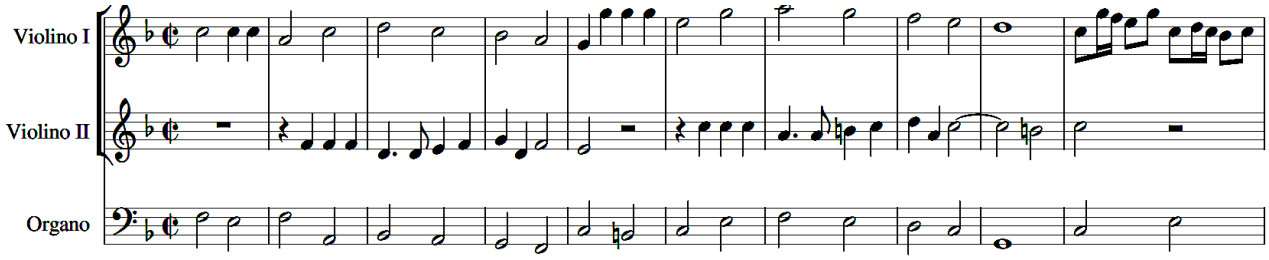
Your golden hair
and rosy cheeks
will fade more swiftly
than the month of May,
so make the most of them
for the last laugh will be mine.

Johann Caspar Kerll

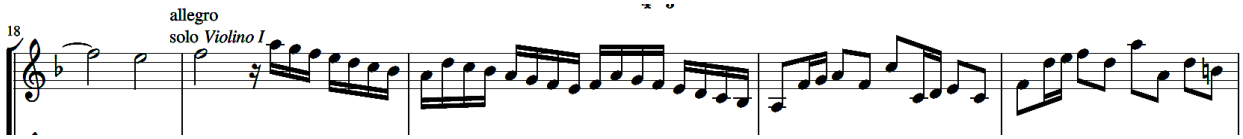
Sonata for Two Violins in F Major

Johann Caspar Kerll was a German composer of keyboard and church music active in Vienna, Munich and Brussels in the mid to late 1600s. His contrapuntal skills were much admired, and his works were studied by both Bach and Handel.

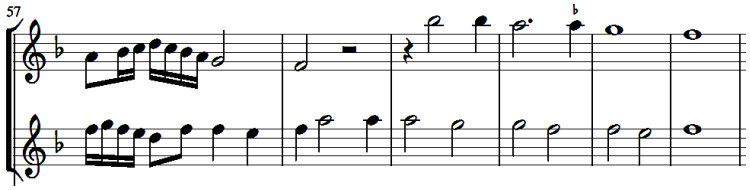
His *Sonata for Two Violins in F major,* written sometime between 1680 and 1688, is structured as a kind of "duel" between the two solo instruments, Violin I and Violin II.



Over a discreet continuo accompaniment, the two instruments engage in a friendly rivalry, exchanging lively licks in imitation or challenging each other in solo displays of rapid scales and passagework.



The work is sectional, with meter and tempo changing between sections. The slower sections are remarkable for their grinding dissonances in chains of suspensions



that at the end of the century would become closely associated with the musical style of Arcangelo Corelli (1653-1713).

Barbara Strozzi

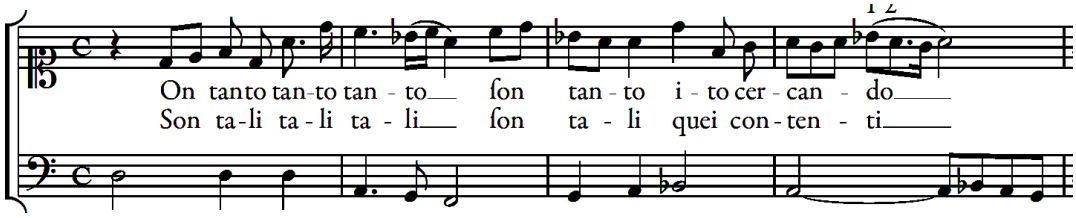
L'amante consolato from *Cantate, ariette e duetti* Op. 2

Barbara Strozzi stands as a rare example of a female composer who flourished in the male-dominated musical world of seventeenth-century Italy. Indeed, she is said to have been "the most prolific composer — man or woman — of printed secular vocal music in Venice around the middle of the [seventeenth] century."[1]

Born the illegitimate child of a servant woman in the household of Venetian poet and librettist Giulio Strozzi (1583-1652), she was raised as his "adoptive" daughter. The home was frequented by the Venetian intellectual elite, and she received a first-class musical education as a student of composer Francesco Cavalli (1602-1676).

The vast majority of her compositional output is contained in the eight collections of madrigals, arias, ariettas and cantatas for solo voice and continuo that she published between 1644 and 1664.

L'amante consolato is a two-stanza strophic song from her collection entitled *Cantate, ariette e duetti* Op. 2, published in 1651.



The text, as in many of her songs, is racy by implication, describing as it does the transformation of an *ingénu* into a *roué*. The (male) singer confesses that he used to suffer greatly in his love affairs, presumably from taking them too seriously. Now that he has learned the rules of the game, he brags that love's pleasures are his steady diet.

The dance-like mood of this song conveys the nonchalance of the puppy-dog-turned-playboy as he revels in his newfound self-confidence and the amorous rewards it now brings him.

Strozzi's melody is sinuous and seductive, with occasional touches of word-painting, as in this long melisma on the word *dura-me-e-e-ente* (hard) in the first stanza to describe how much he used to suffer, and *lu-u-u-unghi* (long) in the second to describe the long duration of his torments.

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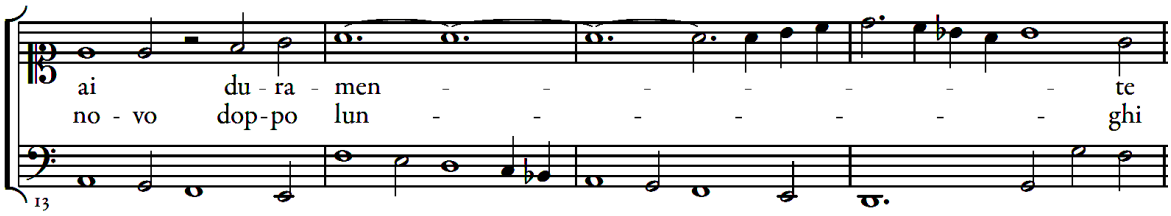
[1] Beth L. Glixon, "New Light on the Life and Career of Barbara Strozzi," *Musical Quarterly* 81(2): p. 311.



L'amante consolato	The Consoled Lover
Son tanto ito cercando che pur alfin trovai colei che desiai duramente penando, oh questa volta sì ch'io non m'inganno, s'io non godo mio danno!	I sought so hard and finally found my longed-for lady but suffering greatly through it. Ah, this time I shan't be so deluded and won't be a glutton for punishment!
Son tali quei contenti che pur alfin io provo che tutto mi rinovo doppo lunghi tormenti. Ma tutti com'io fo far non sapranno chi non gode suo danno	Such are the delights that I'm finally enjoying that I feel reborn after such long torment. But not everyone will know to do as I do to not be a glutton for punishment!

* * *

Francesco Cavalli

Incomprensibil nume from *Pompeo Magno*

By the time that *Pompeo Magno* was premiered at the Teatro San Salvatore in Venice in 1666, Francesco Cavalli had long consolidated his position as the most popular opera composer in Italy: "the most performed, and perhaps the most representative composer of opera in the quarter-century after Monteverdi."[2]

The opera is set in ancient Rome in about the year 60 BC when victorious general Pompey "the Great" *(Magno)* returns from the East to a tumultuous welcome from the citizens of Rome. In keeping with the Eternal City's reputation for decadence and extravagant public spectacle, the opera features sensational scenes of live horses on stage and even a "ballet of lunatics."

[2] *New Grove Dictionary of Music and Musicians* (2001), s.v. "Cavalli, Francesco."

Act II opens, however, in a quieter mood with Pompey giving thanks to the "inscrutable deity" he thinks responsible for his many victories in the recent campaign.

Incomprensibil nume, che sei per tutto e fuor di te non sei; Luce, che più che miro, e meno intendo, delle vittorie mie grazie ti rendo.	Incomprehensible god, who are immanent yet disincarnate; O star, the longer gazed upon, the less I apprehend you; I thank you for my victories.
Noto solo a te stesso principio eterno ed infinito fine; ch'il tutto vai dal nulla ognor traendo delle vittorie mie grazie ti rendo.	Only your purpose do I acknowledge, eternal and infinite source that brings forth all from nothingness; I thank you for my victories.

The tone is solemn, with the singer swaddled in frequently recurring instrumental *ritornelli* that melodically echo his thoughts. The weighty lilt of this instrumental accompaniment, progressing haltingly in two-note iambic steps (duh-DUM, duh-DUM), evokes the unstoppable power of the pagan god to whom Pompey is rendering homage.

Pompey's own lyrical outpourings sometimes coincide with this slowly pulsing harmonic background but just as often move in cross-rhythm with it, symbolizing how "out of sync" he feels in the face of the Divine Will.

Carlo Pallavicino

Sinfonia from *Demetrio*

The operas of Carlo Pallavicino dominated the opera scene in Venice from the early 1670s till the mid 1680s, but his first opera, *Demetrio,* was performed there in 1666, premiering just a month before Cavalli's *Pompeo Magno.*

Its opening *sinfonia* (i.e., overture) is divided into four short sections of contrasting mood, designed perhaps to represent a "tasting menu" of the emotional stakes at issue in the drama to come.

The *Grave* opening announces serious matters of state at the court of Demetrio, king of ancient Syria. The dance-like *Affettuoso* section that follows alludes to the love intrigues about to unfold in the palace. The *Presto* section makes clear that this is an action drama, with the king's army ready for deployment on the field of battle.

The overture ends with an *Adagio,* which might seem strange to us today, as we normally expect an opera overture to have a rousing finish. But this overture ends serenely, so as not to upstage the dramatic opening scene of the opera in which Demetrio's chief general raises a call to arms.

Giovanni Cesare Netti

Misero core - Datti pace, Berillo - Sì, sì, si scolga, sì
Ah, che i miei voi non siete - Dolcissime catene
from *La Filli*

Neapolitan organist and composer Giovanni Cesare Netti composed only two operas, the second of which, *La Filli* (named after its principal love interest, Phyllis) was premiered in Naples in 1682.

Italian opera plots are renownedly convoluted, and Netti's *La Filli,* with its racy subtitle *La moglie del fratello* (My brother's wife), is in no way off-brand.

So, in Act II, scene 9 of this pastoral opera, we are told in the accompanying notes to Jakub Jósef Orliński's *Beyond* album that

> … the shepherd Berillo, the blood brother of Rosetta (his future wife), voices his indignation and suffering after learning that his beloved Filli (who is actually his sister) only has eyes for the hunter Tirsi (who is actually Rosetta's real brother).

With that now cleared up, we can understand how Berillo, with the threat of incest hovering over his romantic inclinations, might bemoan his downcast fate in the scene's opening lament:

> *Misero core, dal crudo amore che speri tu?*
>
> Wretched heart, what did you expect from cruel love?

Then in the following recitative *Datti pace, Berillo* (Calm down, Berillo) the much-afflicted guardian of innumerable sheep declares his nostril-flaring resolve to nobly spurn the object of his erotic yearnings.

Whipped into a fit of pique, he then expands on these sentiments in his "fury" aria *Sì, sì, si scolga, sì* (Yes, yes, yes, break it off) with many a gargling run in support of his self-sacrificing moral position on this matter.

But wait! Is that what he truly feels? he asks in the following recitative *Ah, che miei voi non siete, pensier* (Are these really my thoughts?).

Apparently not, as he turns on a dime to get love-handcuffed once again in the final aria of this scene, *Dolcissime catene sempre v'adorerò* (Oh chains most sweet, I shall ever adore you).

Students of harmony will no doubt notice in Netti's musical setting the use of the "Neapolitan 6th" (flat II, first inversion) chord, a colourful chromatic inflection characteristic of music from Naples and its hinterland.

Antonio Sartorio

La certezza di tua fede from *Antonino e Pompeiano*

Antonio Sartorio was one of the leading composers of opera in Venice during the 1660s and 1670s, composing 15 operas for the city between 1661 and 1681. As a crowd-pleasing purveyor of strong red-blooded drama to Venetian opera audiences, he was naturally drawn to heroic themes.

Antonino e Pompeiano (1677) tells the lurid story of the tyrannical Roman emperor Commodus Antoninus (r. 180-192), who succeeded Marcus Aurelius, bringing to an end the period in Roman history of the so-called "Five Good Emperors" (98-180 AD). In the opera, Commodus Antoninus is portrayed as a lecherous wife-stealer eager to get his grubby imperial hands on Giulia, the wife of Pompeianus, a prominent Roman nobleman.

After many a travail, Pompeianus learns in Act III, scene v that his wife has not, in fact, been unfaithful to him, despite the entreaties of the Emperor, prompting an outpouring of lyrical thanksgiving in the aria *La certezza di tua fede* (The sureness of your devotion).

La certezza di tua fede	The sureness of your devotion
può dar vita a questo core,	can bring life to this heart of mine
può dar morte a la mia morte,	and death to my own death;
può tornarmi la mia sorte	and the constancy of your love
la costanza del tuo amore.	can restore good fortune to me.

The mood is understandably upbeat and begins with a long lute solo solo that gets ever more florid, slowly building in momentum to embrace the whole instrumental ensemble in a rousing, rhythmically emphatic dance of celebration.

The vocal line, when it finally comes in, is equally florid, allowing the singer to shine in joyous displays of vocal agility, echoed by the instrumental ensemble in antiphonal responses.

Immediately following this scene, Pompeianus and his wife Giulia celebrate the resilience of their mutual love for each other by gleefully stabbing the Emperor to death with a carving knife and a pair of rusty garden shears before a live audience at the Teatro San Salvatore in Venice, to thunderous applause from the loges and enthusiastic whoops of satisfaction from the cheap seats.

I told you Sartori was a crowd-pleaser....

Giovanni Cesare Netti

Quanto più la donna invecchia

Son vecchia, pazienza

from *L'Adamiro*

Italian operas of the seventeenth century, like the plays of Shakespeare, often included comic characters to temper the dramatic tension radiating out from the principal plot line.

In *L'Adamiro* (1681), Netti's first opera, this role falls to Crinalba, the ageing former wet nurse of the King of Sicily's daughter. She is a woman past her prime in an age before Botox and wrinkle cream. And to top it off, she is in love with a misogynous humpback who is unsparing in his appraisals of her physiognomy and her anatomy.

In Act I, scene xi she describes, to the chiming Gilbert-and-Sulllivan-style responses of the instrumental ensemble, how the ravages of time have only sharpened her female appetite for a wee bit of hanky-panky.

Quanto più la donna invecchia più desidera il marito.	The more a lady ages, the more she desires her husband.
Con la face il dio d'amor non perdona a vecchia età.	But with his torch, the god of love is unforgiving of old age.
Quando manca la beltà della carne il pizzicor dà più somite al prurito.	When beauty fades from the complexion, itchy rashes follow in its wake.

Given the prevalence of racy *double entendre* in Venetian libretti at this time, it is not unlikely that the "itch" mentioned in the concluding line refers to something more pressing than a mere temporary skin condition.

Netti's operas are known for their lament arias. So in Act II, scene xiii, Crinalba returns to the stage, this time as an object of pity, to elicit our sympathy in an aria of heartbreaking pathos.

Netti, for much of this aria, leaves the voice dramatically unaccompanied, cruelly alone and friendless in musical space. Until, that is, a strain of lyrical emotion pours out from this lonely old woman as she nostalgically remembers her bygone youth, now only a memory.

Son vecchia, pazienza, passò quell'età che l'anime ardea.	I am old, sorry, the age has passed That fires our hearts.
Che lieta vedea gl'amanti in presenza cercarmi pietà.	How happy I was to see the lovers here, coming To seek my compassion.

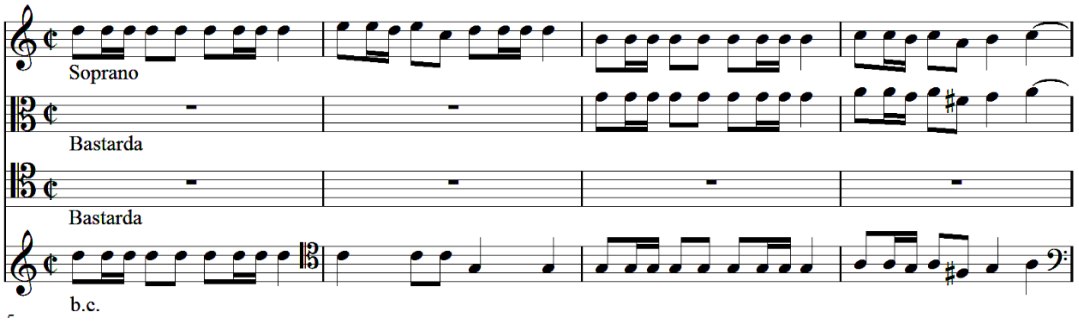
This aria must surely count as the emotional high point of Mr. Orliński's recital.

Adam Jarzębski

Tamburetta from *Canzoni e concerti*

Writer, composer and violinist Adam Jarzębski worked for most of his career at the royal chapel in Warsaw and was an important figure in Polish cultural life. His *Short Description of Warsaw and its Inhabitants* (1643) is counted as the first travel guide in the Polish language. As a composer of instrumental music he was influential in the development of the musical style of Central Europe in the early Baroque period.

He is best remembered for his collection of instrumental pieces entitled *Canzoni e concerti* (1627), from which this *Tamburetta* is taken.



With a title that means “little drum” it uses a very limited chordal vocabulary and almost no melody, but its pervasive driving rhythms have the effect of turning the string ensemble into a marching band of percussive instruments.

Sebastiano Moratelli

Lungi dai nostri cor from *La Faretra smarrita*

Sebastiano Moratelli was an Italian composer and instrumentalist who spent his entire career in service to various members of the Austrian imperial family. While there is evidence that he composed several operas, the only composition of his that has come down to us is one *serenata*, a type of dramatic cantata composed to eulogize a person or celebrate an event.

Moratelli’s serenata *La faretra smaritta* (The lost quiver) was written in 1691 to celebrate the marriage of the Elector Palatine Johann Wilhelm (1658–1716) to Anna Maria Luisa de Medici (1667–1743).

Its setting is the allegorical world of the ancient gods, and its “plot,” or rather its conceit, is that Amor (i.e., Cupid) has lost his quiver, along with all his love-arrows, and must travel round the world to find and recover the tools of his trade.

In his aria ***Lungi dai nostri cor***, the melancholy demigod, accompanied by a small consort of strings, laments the loss of Love's power in the world.

Lungi dai nostri cor si rigido martir.	Far from our hearts such cruel torment.
Il nome d'Amor è in vita a morir.	The name of Love perishes though still alive.

Spoiler alert: by dint of echoing voices in the places he travels to (the equivalent of Apple's "Find My Mac" function today) our chubby little archer traces his repository of arrows back to a certain "Anna," i.e., Anna de Medici, the bride, who is thus flattered as having the power to inspire love not only in run-of-the-mill mortals, but in Electors Palatine, as well.

Donald G. Gíslason 2024