



GEORGE FRIDERIC HANDEL

Love in Arcadia
Duets & Trios

BRANDYWINE BAROQUE

PLECTRA
MUSIC





Opening page of *No, di voi non vo' fidarmi*, Manuscript 185, from the Gerald Coke Handel Collection at The Foundling Museum, London.

Handel • Duets & Trios

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|---|------|
| 1. QUEL FIOR CHE ALL'ALBA RIDE, HWV 192 (1741)
Julianne Baird & Laura Heimes | 4:51 |
| 2. CARO AUTOR DI MIA DOGLIA, HWV 182a (c. 1707)
Laura Heimes & Tony Boutté | 8:28 |
| 3. TRIO: SE TU NON LASCI AMORE, HWV 201b (1708)
Laura Heimes, Julianne Baird & Sumner Thompson | 5:56 |
| 4. AMOR GIOJE MI PORGE, HWV 180 (by 1710-1711)
Julianne Baird & Laura Heimes | 6:07 |
| 5. QUANDO IN CALME RIDE IL MARE, HWV 191 (by 1710-1711)
Laura Heimes & Sumner Thompson | 6:23 |
| 6. VA, VA SPEME INFIDA PUR, HWV 199 (by 1710-1711)
Laura Heimes & Julianne Baird | 7:08 |
| 7. CARO AUTOR DI MIA DOGLIA (1713)
<small>[by R. Keiser, in his <i>Divertimenti serenissimi</i> (Hamburg, 1713) but attrib. Handel in some MSS HWV 183]</small>
Laura Heimes & Julianne Baird | 7:50 |
| 8. AHI, NELLE SORTE UMANE, HWV 179 (1745)
Laura Heimes & Julianne Baird | 5:10 |
| 9. TRIO: QUEL FIOR CHE ALL'ALBA RIDE, HWV 200 (c. 1708)
Julianne Baird, Laura Heimes & Sumner Thompson | 7:08 |
| 10. NO, DI VOI NON VO' FIDARMI, HWV 189 (1741)
Laura Heimes & Julianne Baird | 6:13 |

Total Time 65:17

THE VOCAL DUETS AND TRIOS OF G. F. HANDEL

Most of us know the music of George Frideric Handel (1685-1759) through his oratorios and Italian operas, works that were written after his first trip to London in 1710. Ultimately he would make his home there, producing over 30 operas for the Royal Academy of Music, the Second Academy, and Covent Garden across a period of 36 years. Later in life, when opera seria fell from favor with English audiences, he turned his hand to the composition of oratorios in English, virtually inventing the genre that includes such eternal favorites as *Israel in Egypt* (1739) and *Messiah* (1742).

In order to appreciate the duets and trios for solo voices featured on this recording, it is important to remember that Baroque vocal music was overwhelmingly dominated by solo voices, a fact particularly true of opera. Fans packed Covent Garden and other theaters to be ravished by the pyrotechnics of extraordinary individuals, castrati such as Farinelli, Senesino, and Giovanni Carestini or prime donne such as Margherita Durastanti, Francesca Cuzzoni, and Faustina Bordoni, who married the German composer Adolf Hasse and inspired Johann Sebastian Bach's florid "Laudamus te" from the Mass in b minor. Opera was geared to a star system that thrived on the talents of brilliant virtuosi, and the music composers wrote for them—unsurprisingly—was calculated to show each voice to greatest advantage and provide opportunities for heart-stopping cadenzas, loads of coloratura, and numerous ornaments, particularly on repeated sections. In short, operas were designed to afford divas and primi uomini the maximal amount of latitude musically and expressively. For this reason, vocal duets are rare in opera, since they obliged singers to share the stage with one another.

Yet Handel clearly loved to write duets, since many of his operas include them at key points in the drama—at the end of an act or at a turning point in the action. For instance, just when Bertarido and Rodelinda are finally reunited at the end of Act II in *Rodelinda*, they are torn once again from each other's arms, a twist of fate that precipitates a farewell duet in *f#* that is positively heart wrenching, the two soprano voices embracing each other in excruciating suspensions and dissonances impossible to achieve with one voice alone. Other love duets, such as "Scherzano sul tuo volto" from Act I of *Rinaldo*, are more cheerful, setting the stage before problems arise, and still others, such as "Bramo aver mille vite" at the end of *Ariodante*, are integral to the resolution of the drama. But no matter where they occur, there is usually only one in a four-hour opera, and their sweet thirds and layered exchanges always produce a unique joy for listeners.

Although the dramatic content of Handel's chamber duets and trios for voices and continuo is quite different from that of his operatic duets, they afford many of the same musical pleasures. In all, he composed just over twenty of them in the course of his career, half of which are presented here. Most date from his Italian years (circa 1708-1711), though the setting of "Quel fior che all'alba ride" for two sopranos and "No, di voi non vo' fidarmi" were composed in 1741, and "Ahi, nelle sorte umane" dates from 1745. At some turns these later works show the sure hand of the opera composer, especially the slow center section of "No, di voi non vo' fidarmi," in which the voices press up against one another with suspensions and chromatic inflections at the text "Altra volta incatenarmi/già poteste il fido cor!" ("Once before did you succeed in capturing my faithful heart"). Here we could really be listening to opera.

On the other hand, the outer sections of that same duet will be familiar to many in its reincarnation as the choruses “For unto us a child is born” and “All we like sheep” from *Messiah*, which Handel composed the following year. For *Messiah*, Handel adapted the first section of the soprano duet for four-part chorus (soprano, alto, tenor, bass) by setting the first twelve bars for soprano and tenor (that is, with the two parts in octaves rather than in unison) and giving the next eight bars to the altos and basses. Only well into the chorus does Handel finally work his way up to a full four-voice texture, the duet from which it originated having provided the material for a dramatic crescendo throughout the first portion of the piece.

Still other sections from the late duets made their way into *Messiah*: the beginning of “Quel fior che all’alba ride” in the version for two sopranos became the chorus “His yoke is easy” and the closing section of the duet became the chorus “And he shall purify.” Identifying such self-borrowings provides significant insight into the nature of these two genres—duet and chorus—as well as illuminating the workings of Handel’s musical imagination, for whereas the standard form of most operatic arias for soloists was the tripartite *da capo* in ABA form, the duets and choruses share the trait of being cast in freer and smaller forms that were simpler and more fluid. The chamber duets and trios, for instance, tend to be in three shortish sections in contrasting affects that are established with distinct melodies, tempi, and shifts between major and minor.

A beautiful example of the variety Handel was able to pack into these miniatures is the duet “Và speme infida” for two sopranos. A classic expression of unrequited love, the work opens with an angry

denouncement of hope, which the lover clearly feels has led him on. “Và, và” (“Go, go”) the singers exclaim repeatedly in the futile attempt to banish amorous longing, their outbursts leading into furious passagework. Would that life were so simple. A brief transition pompously embellishing the word “baldanzosa” (“arrogantly”—in the phrase “you arrogantly tell my heart”) sets up the second large section of the piece, in which we experience the lover’s hope that his harsh mistress Phyllis will look upon him more favorably. The change of heart he desires is figured in flowing triplets on the word “cangiarsi” (“change”), which is set against downward falling chromatic lines in the other voice and accompaniment. These chromatic suggestions that all is not well blossom—after a wonderful little recitative *a due*—into a full-fledged lament in the third large section of the piece. Set in triple meter and brimming with sighing figures and suspensions, it perfectly expresses the conflicting aspects of love’s bittersweet pangs, reaching a climax with the repetition of “misero.” Trapped in the cycle of joy and despair that tortures every lover, the singers once again try to reject love at the end of the duet by briefly reiterating the cries of “Và và” they made at the beginning, bringing the listener full circle and suggesting that despite the lover’s protests, hope will continue to spring eternal.

Forgoing the magnificence and rigidity of the *da capo* aria, all of these sleek duets and trios follow the expression of the text in open-ended sequences of music that in many cases even end in a different key from which they began (as in the duos for soprano and tenor, soprano and bass, and the two trios recorded here). There are a couple of *da capo* pieces, such as the final section of “Caro autor” in the setting for two sopranos (a work now believed to be by Reinhard Keiser

and no less beautiful for it), but for the most part the music resists such closed forms. The through-composed nature of these works—some of which are hardly longer than a seria aria—has led some scholars to describe them as “madrigals,” a term that is formally appropriate and aptly conveys the nature of the expression, since, as in madrigals, the singers all share the same persona rather than playing individual characters as they do in opera. But rather than looking back to the musical traditions of Renaissance Italy for a means of understanding the style of these pieces, I wonder if we might not just as well take our cue from Handel’s own reinterpretations of the duets and see in them the fleet and communal style of expression typical of his oratorio choruses. Here we should recall that for most of his career, Handel had few occasions to write choruses, since operas rarely included much more than a perfunctory chorus for soloists at the end. At the demise of Italian opera in London around 1740, however, Handel turned in earnest to writing choruses, which were the bread and butter of the English oratorios to which he would devote the rest of his life. His renewed interest in duets and trios in the very same years that saw the crystallization of a new style of chorus in the oratorio suggests that they were a site of experimentation and innovation, and that through them he discovered some of the techniques of vocal composition and musical expression that helped him make the artistic transition from opera to oratorio.

Kate van Orden
Berkeley, March 2008

1. QUEL FIOR CHE ALL'ALBA RIDE – HWV 192 (1741)

Julianne Baird & Laura Heimes

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

The flower that smiles at dawn
is then slain by the sun,
and vanishes in the evening.

È un fior la vita ancora.
L'ocaso ha nell'aurora,
e perde in un sol dì
la primavera.

Life is like a flower,
that fades with the dawn
and loses its spring in one day.

2. CARO AUTOR DI MIA DOGLIA – HWV 182a (c. 1707)

Laura Heimes & Tony Boutté

Caro autor di mia doglia,
dolce pena del core,
mio respiro, mia doglia,
mia pace!

Dear author of my sorrow,
sweet torment of my heart,
my sigh, my pain, my peace!

Nò, nò, che d'altri che di te
mai non sarò.
O volto, O lumi, o labbra!
Nò, nò, che d'altri che di te
mai non sarò.

No, no, I will not stay with
anyone, but you.
O vision, O eyes, O lips!
No, no, I will not stay with
anyone, but you.

Dagl'amori flagellata
la discordia fuggirà,
bella gioja innamorata
lampi eterni spargerà.

Flogged by love,
discord will flee.
The beautiful joy of love
will shine with eternal light.

3. SE TU NON LASCI AMORE – HWV 201b (1708)

Laura Heimes, Julianne Baird & Sumner Thompson

Se tu non lasci amore,
Mio cor, ti pentirai,
lo so ben io;

If you don't leave my heart, Love,
you will repent,
I know well;

Mà, con chi parlo,
oh Dio!
Quando non ho più core,
O il core che pur ho
non è più mio!

But, to whom am I speaking,
O God?
Since my heart is gone,
the heart that I still have
is no longer mine!

4. AMOR GIOJE MI PORGE – HWV 180 (by 1710-1711)

Julianne Baird & Laura Heimes

Amor gioje mi porge,
e tu sempre più ria,
le trasformi in tormenti,
o gelosia!

Love gives me joy,
but you, O wicked jealousy,
transform that into ever greater
torments.

Onde al bendato nume
rinuzio ogni diletto,
poi che dentro al mio petto
col tuo crudel veleno
fai le dolcezze sue
cotanto amare,
Ch'io non bramo a gioir
per non penare.

Therefore, blindfolded God,
I give up any delight,
because within my heart
your cruel venom turns
love's sweetness
into bitterness;
I renounce joy,
so that I will not suffer.

5. QUANDO IN CALMA RIDE IL MARE – HWV 191 (by 1710-1711)

Laura Heimes & Sumner Thompson

Quando in calma ride il mare,
le tempeste ha più vicine;
e si passa in un baleno
dall'altezze alle ruine.

When the tranquil sea smiles,
the tempest approaches;
and in an instant one falls
from the heights into ruin.

6. VÀ, VÀ SPEME INFIDA PUR – HWV 199 (by 1710-1711)

Laura Heimes & Julianne Baird

Và, v'è speme infida, pur,
v'è, non ti credo!

Go, go, treacherous hope!
I do not believe you!

Tu baldanzosa mi vai dicendo
al core:

You arrogantly deceive
my heart:

Presto in dolce pietà vedrai
cangiarsi quel che teco usa
Filli aspro rigore.

Ma se mendace e vana
fostì ogn'or ch'in tal guisa
a me dicesti,
fede or vuoi che ti presti,
quando di lei nel volto
sdegno e dispetto accolto
più che mai contro me
misero io vedo?

Và, v'è speme infida, pur,
va, non ti credo,
nò, nò, va, non ti credo!

7. CARO AUTOR DI MIA DOGLIA – [HWV 183] (1713)

*Recently attributed to Reinhard Keiser, in his Divertimenti serenissimi (Hamburg, 1713),
but appears in some manuscripts ascribed to Handel.*

Laura Heimes & Julianne Baird

Caro autor di mia doglia,
dolce pena del core,
mio respiro, mia doglia,
mia pace!

“Soon,” you say, “love will
change Phyllis’s harshness
into sweet pity.”

But how can I believe
your vanity and lies
when you told me all the time
that I had to trust you,
yet I see in her face both
disdain and disgust
more than ever towards me?

Go, go, treacherous hope!
Go, I don’t believe you,
No, no, go, I don’t
believe you!

Dear author of my sorrow,
sweet torment of my heart,
my sigh, my pain,
my peace!

Nò, nò, che d'altri che di te
mai non sarò.
O volto, O lumi, o labbra!
Nò, nò, che d'altri che di te
mai non sarò.

Dagl'amori flagellata
la discordia fuggirà,
bella gioja in amorata
lampi eterni spargerà.

8. AHI, NELLE SORTI UMANE – HWV 179 (1745)

Laura Heimes & Julianne Baird

Ahi, nelle sorti umane
quella saria d'un cor
felicità maggior
ch'è senza affanno!

Mà le speranze vane
ingannano il pensier,
chè il duolo ed il piacer
compagni insieme vanno.

No, no, I will not stay with
anyone but you.
O vision, O eyes, O lips!
No, no, I will not stay
with anyone but you.

Flogged by love,
discord will flee.
The beautiful joy of love
shines with eternal light.

Ah, the greatest happiness
of the heart
in human life
is to be free from care!

But vain hope
tricks our mind,
because in life
pain and pleasure
go together.

9. QUEL FIOR CHE ALL'ALBA RIDE – HWV 200 (c. 1708)
Laura Heimes, Julianne Baird & Sumner Thompson

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

The flower that smiles at dawn
is then slain by the sun,
and vanishes in the evening.

È un fior la vita ancora.
L'ocaso ha nell'aurora,
e perde in un sol dì
la primavera.

Life is still a flower,
that fades with the dawn
and loses its spring
in one day.

10. NO, DI VOI NON VO' FIDARMI – HWV 189 (1741)
Laura Heimes & Julianne Baird

Nò, di voi non vo' fidarmi
cieco Amor, crudel beltà!
troppo siete menzognere,
lusinghiere Deità!

No, I do not want to trust you,
blind Love, and cruel Beauty!
You lie too much,
flattering Goddesses!

Altra volta incatenarmi
già poteste il fido cor.
Sò per prova i vostri inganni,
due tiranni siete ogn'or.

Once you were able to chain
my faithful heart, but now
I have proof of your deceit.
You are always tyrants!

Translations by Flora Calabrese and Dr. Anna Passagrilli



Karen Flint, harpsichordist and artistic director of Brandywine Baroque since its founding, teaches harpsichord at the University of Delaware. She has degrees from Oberlin Conservatory of Music and The University of Michigan.

Her recent recordings include: *Joseph Bodin de Boismortier: Cello Sonatas Op. 26 & Op. 50* "Elegant and Delightful," (Gramophone, June 2008); *Oh! The Sweet Delights of Love* (Music by Purcell); *The Lass with the Delicate Air* and *C. P. E. Bach Trio Sonatas* for Plectra Music. With Julianne Baird she recorded *The Jane Austen Songbook* on the Albany label.



Soprano **Laura Heimes**, praised for her "sparkle and humor, radiance and magnetism" and "a voice equally velvety up and down the registers", is regarded as an artist of great versatility. She has worked with Andrew Lawrence King, The King's Noyse, Paul O'Dette, reconstruction, Apollo's Fire and The New York Collegium. Ms. Heimes has performed at the Boston, Connecticut, and Indianapolis Early Music Festivals, and at the Oregon and Philadelphia Bach Festivals with Helmuth Rilling and the Carmel Bach Festival with Bruno Weil.

Ms. Heimes' most recent recordings include *Oh! The Sweet Delights of Love* (Music by Purcell), and *The Lass with the Delicate Air: English Songs from the London Pleasure Gardens* with Brandywine Baroque; *The Jane Austen Songbook* with Julianne Baird; and Caldara's *Il Giuoco del Quadriglio*. A native of Rochester NY, Ms. Heimes holds Master of Music degrees from Temple University.



Julianne Baird, soprano, has been hailed a “national artistic treasure” (New York Times) and a “peerless performer in the repertory of the baroque.” She maintains a busy concert and recording schedule. With more than 125 recordings to her credit on Decca, Deutsche Gramophone, Dorian and Newport Classics, Julianne Baird is widely acknowledged as one of leaders in music of the 17th and 18th centuries.

In addition to her major roles in a series of acclaimed recordings of Handel and Gluck operas, recent projects include a Carnegie performance and recording of *La Giuditta* by Alessandro Scarlatti. Recordings of Handel Arias from *Alcina* and *Rinaldo* and a newly commissioned opera are planned for 2008-09. Dr. Baird holds a Ph.D. from Stanford University and is a distinguished professor at Rutgers University.



Praised for his “elegant style” (Boston Globe), **Sumner Thompson** is one of today’s most sought-after young baritones. His appearances on the operatic stage include roles in the Boston Early Music Festival’s productions of Conradi’s *Ariadne* (2005) and Lully’s *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*. He has performed with Concerto Palatino, Tafelmusik, Apollo’s Fire, Les Boreades de Montréal, Les Voix Baroques, and many other ensembles and orchestras. Also a noted recitalist, Mr. Thompson has sung in Stuttgart, Amsterdam, Regensburg and at London’s famed Wigmore Hall.



Tony Butté, tenor, has appeared in a wide range of roles, including Orfeo in the groundbreaking Monteverdi Cycle with Skylight Opera, Ottavio in *Don Giovanni*, Acis in Handel’s *Acis & Galatea*, and Gandhi in the Philip Glass opera *Satyagraha*. Tony has performed with Les Arts Florissants, Tafelmusik, Les Talens Lyriques, Opera Lafayette, New York Collegium, Violons du Roy, Boston Baroque and Orchestra of St. Luke’s. He made his Carnegie Hall debut in 2006 singing Handel’s *Messiah* with Masterwork Chorus.

Mr. Butté has premiered Michael Gordon’s *Chaos*, Betsy Jolas’ *Motet III*, Bang on a Can’s *Carbon Copy Building*, *In the Penal Colony* by Philip Glass and Douglas Cuomo’s *Arjuna’s Dilemma*. Tony has recorded Bach’s *St. John Passion* (Smithsonian Chamber Orchestra), Lully’s *Armide*, Sacchini’s *Oedipe à Colone* and the world premiers of *Carbon Copy Building* and *Arjuna’s Dilemma*. His festival appearances include Salzburg, Aspen, Aldeburgh Festival, Versailles Autumn Festival and Tage Alte Musik Regensburg.



Douglas McNames, Principal cellist with the Delaware Symphony, OperaDelaware and the Reading Symphony, has been a member of Brandywine Baroque for nearly twenty years. With the award winning Delos Quartet he performed extensively in the United States and Europe. He was Principal Cellist with the Carmel Bach Festival for 15 years and is a regular substitute with the Philadelphia Orchestra. His recently released recording of *Joseph Bodin de Boismortier Cello Sonatas Op. 26 & Op. 50* was hailed as “an aristocratic pleasure” (Gramophone, June 2008). Mr. McNames has also recorded for Spectrum, Etcetera, Epiphany, and Dorian labels. His cello was made by Barak Norman in London, 1708.

ITALIAN HARPSICHORD ATTRIBUTED TO DOMENICUS PISAURIENSIS

The nameboard of the Italian harpsichord used in this recording bears an inscription of “Dominicus Pisauriensis.” Domenico was active in Pisa for decades, with authenticated instruments dated over more than forty years (1533 -1575). How and when this instrument fits into the Domenico oeuvre is yet to be determined. Acquired from the collection of harpsichordist Rafael Puyana, it was previously restored in France by Johannes Carda. The most recent restoration is by Thomas and Barbara Wolf of The Plains, Virginia. The instrument is voiced in bird quill.



Made of thin, lightweight cypress with case walls less than 4mm in thickness, the harpsichord has edges trimmed with decorative moldings to reinforce them. The instrument fits into a heavier painted outer case, which protects it. The lid interior depicts King David with his harp, and St. Mary Magdalene. With a 4 ½-octave keyboard range of GG (#) – c^{'''}, it has two registers of 8' strings.

H a n d e l • D u e t s & T r i o s

Producer & Editor: George Blood
Production Manager: Robert Munsell
Post-Session Producers: Karen Flint, George Blood
Engineer: George Blood
Production Assistant: Tadashi Matsuura
Design: Robert Munsell

Harpsichord tuned by Barbara Wolf, a'=415, Bach's 1/6-comma temperament as interpreted by Bradley Lehman from the title page of *Das Wohltemperirte Clavier* (1722).

Cover: *Diana and Endymion* by Pierre Subleyras (1699-1749)
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Back Cover: Portrait of George Frideric Handel, c.1736,
School of Thomas Hudson (1701-79).© The Foundling Museum

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