

# ALLA LUCE

Music of Giovanni Girolamo Kapsperger

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*Chatham Baroque*



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## *Chatham Baroque*

Track Title Running Time

- |    |                                  |      |    |                                 |      |
|----|----------------------------------|------|----|---------------------------------|------|
| 1  | Gagliarda prima                  | 1:23 | 14 | Alla luce                       | 2:38 |
| 2  | Corrente sesta                   | 1:18 | 15 | Colascione                      | 2:15 |
| 3  | All'ombra alla fonte             | 2:55 | 16 | Piva                            | 2:53 |
| 4  | Ballo secondo                    | 2:18 | 17 | Canario                         | 2:41 |
| 5  | Correte pescatori                | 3:24 | 18 | S'io sospiro                    | 2:25 |
| 6  | Sinfonia decimaquinta à quattro  | 2:18 | 19 | Sinfonia decimaterza à un canto | 1:37 |
| 7  | Lascivette pastorelle            | 2:27 | 20 | Belle ninfe                     | 2:05 |
| 8  | Toccata VII                      | 4:33 | 21 | Alla caccia                     | 2:21 |
| 9  | Sinfonia duodecima à due canti   | 2:43 | 22 | Sarabanda                       | 1:53 |
| 10 | Gagliarda quinta                 | 1:12 | 23 | Gagliarda sesta                 | 1:45 |
| 11 | Corrente quinta                  | 2:02 | 24 | Corrente seconda                | 1:09 |
| 12 | Torna di novo                    | 2:41 | 25 | Occhi ridenti                   | 3:23 |
| 13 | Sinfonia decimasettima à quattro | 2:20 | 26 | Avrila mia                      | 4:33 |

Total Program Length: 63:15

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Giovanni Girolamo

# KAPSPERGER

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If Giovanni Girolamo Kapsperger (c. 1580–1651) were alive today he might be a rock star or an opera composer. He might be a professional socialite who moves in the most elite social circles or a mad scientist. He might be friends with both the Pope and humble poets. He might write pop songs or operas. He could perhaps rival Jimi Hendrix or John Williams as the most amazing guitarist of his time. In his music, he would move seamlessly from the most elegant classical pieces to the most experimental *avant garde* sounds, to dance music, church music, and folk songs. He would be controversial, difficult, and self-serving, and would surely make some enemies along the way, but he would also inspire and win the hearts of countless people through his music.

Kapsperger, despite his German sounding last name, was brought up in Italy and his music has a thoroughly Italian feel. He was raised in Venice, the son of a noble colonel from the Imperial House of Austria. He was one of the most virtuosic players of the lute and theorbo and published music for these instruments. He also published music for voices and continuo, as well as instrumental dances and *sinfonias* for strings and continuo. Our program explores all of these aspects of Kapsperger's output, but there are many other types of music he wrote that will need to be explored another time.

Kapsperger carried with him his German identity (he was known as "*Il Tedesco della Torba*") and often added the title "*nobile alemano*" to his name, which

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gave him access to the noble circles of such powerful families as the Bentivoglio and the Barberini. From 1605 he was in Rome, where he served various noble families. In 1624 he began to work for Pope Urban's nephew, Cardinal Francesco Barberini, where for 30 years he worked with such famous composers as Girolamo Frescobaldi, Luigi Rossi, Domenico Mazzocchi, and others.

### Will the real Kapsperger please stand up?

Alternatively hailed as a genius of his time, and scorned as “a bad composer,” Kapsperger suffered for many years, if not centuries, from a negative public relations problem. His posthumous reputation declined when one or two negative opinions were published well after his death. Until quite recently, this negative publicity

seemed to follow him, tainting public opinion about him even through the 1980s and 1990s.

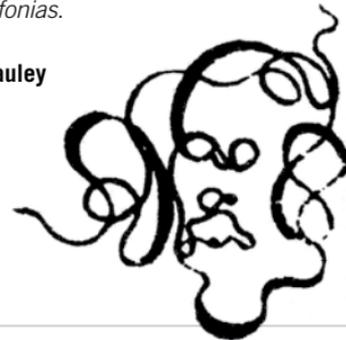
Adding to the problem, much of Kapsperger's music is either not readily available in modern performing editions, or exists in arcane formats that are accessible to only the most intrepid musicians who are willing to spend a great deal of time and energy interpreting his music notation that is notoriously difficult to read. Much of Kapsperger's music includes tablature notation for theorbo or *alfabeto* symbols for the guitar, both instruments and notation systems not widely known today. It is not surprising, therefore, that there have not been many musicians willing to make the kind of investment to recreate the music of a composer whose reputation had been somewhat tarnished over the centuries.

In the last few decades, however, performers have begun to play Kapsperger's music again and music lovers are forming their own opinions. To be sure, one can ascribe certain adjectives to Kapsperger's music: unusual, quirky, imaginative, dramatic, tender, exotic, sometimes tuneful, sometimes not at all tuneful. And the list could go on. But as we acclimate our twenty-first century ears to the less familiar sounds of the past, many aspects of Kapsperger's music that were previously criticized are now being looked at in a fresh light.

As it turns out, public opinion during Kapsperger's lifetime was quite favorable, and he was admired and respected as being one of the most virtuosic players of the lute and theorbo, and also one of the most inventive composers. Even in early seventeenth-century Italy, a time of great experimentation in music, Kapsperger stood out as one of the most imaginative and unusual of all composers.

He was praised by forward-looking modern thinkers, such as art collector Vincenzo Giustiniani and the world-traveller Pietro della Valle. He was also praised by more conservative thinkers, such as the theorist G.B. Doni and the Jesuit polymath Athanasius Kircher, who believed Kapsperger to be the successor to Monteverdi. The fact that Kapsperger could impress such a wide array of diverse thinking individuals is a testament to his ability to work in many different styles and genres, from the most experimental and wild *toccatas* for theorbo, to earthy village songs called *villanelle*, to charming dances and *sinfonias*.

**Scott Pauley**



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## Song texts and translations

Translation: Alessandra Testai and Robin Jeffrey

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### All'ombra alla fonte

All'ombra all'ombra  
alla fonte

Corri ò bella Licori

Vedi come la fronte

Fa di perle i sudori

Deh, ferma'l passo

Deh ferma o bella

frettolosa pastorella

Hor vieni, hor vieni  
ritrosa

Semplicetta Licori

Vedi scherzar  
vezzosa

Bella madre d'Amori

Deh, ferma'l passo

Deh ferma o bella

frettolosa pastorella

### All'ombra alla fonte

To the shade, to the  
spring,

Run, beautiful Licori.

See how your brow

Forms pearls of

perspiration.

Ah, halt your step

Ah, stop oh beautiful

hasty shepherdess

Come now, come coy one

Simple Licori.

See at play, beguilingly,  
The beautiful mother of

Loves

Ah, halt your step

Ah, stop, oh beautiful

hasty shepherdess

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### Correte pescatori

Correte pescatori, a i  
liti, alle barche, a i liti  
Non sentite come  
ritorna

### Correte pescatori

Run fishermen, to the  
shore, to the boats

Don't you feel how the  
beautiful

Lieta bell'Aurora

Come vago soggiorna

Il mattin novo ancora

Che la nova sirena al  
canto

Ed alletta e ritira e  
rivolge ed infiamma  
i cuori

A mortali splendori

Correte pescatori, etc.

happy Dawn is returning

How charmingly

The new morning

Stays, now that the new  
Siren in song

Invites, recalls, turns  
and inflames hearts

To mortal splendors.

Run fishermen, to the

shore, etc.

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### Lascivette pastorelle

Lascivette pastorelle

Che scorrendo i campi  
intorno

Tutte vaghe e tutte  
belle

Fate al sol vergogna e  
scorno

Deh, mostrate alla mia  
Clori

Quanti sono i miei  
dolori

### Lascivette pastorelle

Wanton shepherdesses

Who running around  
the fields

All lovely and all  
beautiful

Put the sun to shame,  
and to scorn,

Ah, show to  
my Clori

How great are  
my pains.

Vaghi e garruli  
augelletti

Che di qui cantar  
solete

E sfogar con dolci  
affetti

Lovely and garrulous  
little birds

Whose habit is to sing  
here

And give vent with  
sweet passion

L'amorosa vostra sete

Deh movete la mia Clori

A pietà de miei dolori

To your amorous thirst.

Ah, move my Clori

To take pity on my pains

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### Torna di novo

Torna di novo alla sua  
fiamma antica

Il mio doglioso cor,  
bellezze amate,

Che vive in voi e voi lo  
tormentate

### Torna di novo

My doleful heart turns  
anew to

Its old flame, beloved  
beauty,

Which lives in you and is  
tormented by you;

Ne perche s'arda o si  
consumi ogn'ora

Sente men fero il suo  
crudel martire

Se vive in voi sol per  
dover languire

Nor because it burns or is  
consumed constantly

Does it feel less fiercely its  
cruel suffering

If it lives in you only to be  
made to languish.

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### Alla luce

Alla luce, alla luce

Alla mia candida Aurora

Tornate pastorelle  
svegliate

Hor che d'intorno

Destando i cori

V'apre co'l giorno

### Alla luce

To the light, to the light

To my shining white Dawn

Return, awakened  
shepherdesses

Now that all around

Awakening hearts,

She opens for you,  
with the day,

Le rose e i fiori

Sù sù sù pastorelle

Alle selve à piaceri

Alle caccie tornate

The roses and the flowers.

Arise, arise, shepherdesses

To the woods, to pleasures,

To the hunt return.

Alla luce, etc.

Non la vedete

Che v'apre il varco

D'oprar le rete

Gli strali e l'arco

Sù, sù, sù, etc.

To the light, etc.

Don't you see her

As she opens the way for you

To wield the net

The darts and the bow.

Arise, arise, etc.

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### S'io sospiro

S'io sospiro e s'io  
piango

E s'à ragion mi doglio  
de martiri

Che mi date crudel  
pur ad ogn'hora

Dite lo voi, sola  
cagion ch'io mora

Si che al pianto et al  
duolo

Dolce ben mio,  
poiche voi sola sete

cont.

### S'io sospiro

If I sigh and if  
I weep

And if with reason I lament  
my torments

Which you, cruel one, give  
me at all times,

Tell me, sole reason  
that I die,

So that in weeping and in  
pain

My sweet, for you alone  
are the

cont.

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L'amorosa cagion,  
per non morire  
Vi prego omai de mi  
lasciar languire

Amorous reason, I beg you,  
therefore  
Rather than Die, henceforth  
let me languish.

### Belle ninfe

### Belle ninfe

Belle ninfe al prato  
al prato

Beautiful Nymphs, to the  
meadow

Non tardate ecco  
l'aurora

Don't delay, behold the  
dawn.

Non sentite il fresco  
il fiato

Don't you feel the coolness,  
the breath

Onde Zeffiro  
innamora

By which Zephyr makes  
one fall in love?

La di fronde e fior  
novelli

There, adorn your beautiful  
hair

Ingemmate i bei  
capelli

With new leaves and  
flowers.

Cacciatori al bosco  
al bosco

Hunters, to the wood, to  
the wood

Gia l'aurora inalba  
il cielo

Already dawn whitens  
the sky

E ne sgombra l'aer  
fosco

And clears from it the  
dark air

E richiama il Dio di  
Delo

And recalls the God of  
Delos

Saettate o omai le  
belve

Shoot now the wild  
beasts

Festeggiate per le  
selve

Make celebration in the  
woods.

### Alla caccia

### Alla caccia

Alla caccia, alla caccia  
pastori

To the hunt, to the hunt  
shepherds

Hor che portan la  
primavera

Now that the little birds,  
the beasts,

L'augelletti le fiere  
li fiori

The flowers bring the  
spring

Alla caccia, alla caccia  
pastori

To the hunt, to the hunt  
shepherds.

Alle reti, alli cani, alle  
strali

To the nets, the dogs, the  
arrows

Che n'invitano al Sol  
nascente

To which the countryside  
of a thousand colors

Le campagne di mille  
colori

Invites you in the rising  
Sun.

Alla caccia, alla caccia  
pastori

To the hunt, to the hunt  
shepherds.

### Occhi ridenti

### Occhi ridenti

Occhi ridenti

Laughing eyes,

Tiranni ardenti

Radiant tyrants

Soltanto spiro

I only breathe

Qual hor vi miro,

Whenever I gaze on you,

Se placidissimo

If most serene

Volgesi il guardo

The glance turns

Se crudelissimo

If most cruel

Lanciasi il dardo

The dart is hurled.

Occhi vitali

Lively eyes

Languir mi sento

I feel I languish

Tra fiamme estrali

Among flames and arrows

Con dolce tormento.

With sweet torment.

Ma voi mirate

But gaze on me

E trafiggetemi

And transfix me

Occhi, noia datemi

Eyes, give me grief

Ch'io saldo sto

For I remain strong.

Dolce languire

Sweet languishing

Vital morire

Living death

Soave stento

Soft suffering

S'in voi si move

If from you it moves

Da voi se piove

If from you it pours forth

Care mie stelle

My dear stars,

Crudeli ma belle.

Cruel, but beautiful.

Altri vagheggi

Let another desire

Gl'illustri preggi

The bright treasures

Ch'in bel lavoro

Which in fine work

Scopre il crin d'oro

Locks of gold reveal,

Voi lampeggiatemi

You flash at me

Gl'aurei baleni

The golden rays

Voi balenatemi

You shine at me

Gl'aurei sereni

Golden calm

Ch'a voi seguace

For I, your devotee,

Mi volgo e giro

Turn and turn about

Ne tregua o pace

Neither truce nor peace

In altri sospiro

Do I sigh for elsewhere.

### Avrilla mia

### Avrilla mia

Avrilla mia quando  
m'accese

My Avrilla, when that  
living ray

Quel vivo raggio di tua  
beltà

Of your beauty set me  
on fire,

Quando un tuo sguardo  
al cor mi scese

When one glance of yours  
alighted on my heart,

Io restai privo di  
libertà

I was left deprived of  
liberty.

Ohime ch'i lampi de' tuoi  
bei lumi

Alas, the flashes from  
your beautiful eyes

A questi miei già  
piacquero sì

So pleased these of mine  
That although they pour  
forth fountains and rivers

Che ben che versin'  
fontane e fiumi

They love the arrow  
which wounded them.

Aman lo strale che li ferì

Bocca di rose porta  
del riso

Mouth of roses, doorway  
of laughter,

Chiome catene di servitù

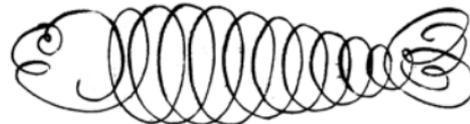
Hair, chains of servitude,

Così m'havete da me  
diviso

You have so divided me  
from myself

Che tornar mio non  
spero più

That I no longer hope to  
return to myself.



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## Chatham Baroque

Chatham Baroque, one of America's leading professional Baroque ensembles playing on period instruments, continues to excite audiences at home and on tour with their imaginative programming and artful interpretations of Baroque music. In recent years, Chatham Baroque has taken its internationally renowned concert programs to Montreal, Toronto, Mexico City, and the British Virgin Islands, as well as twenty-seven U.S. states and the District of Columbia.

Chatham Baroque's live performances have been recorded and broadcast on American Public Media's *Performance Today*, *Harmonia*, and *Sunday Baroque*, generating calls and e-mails from Virginia to Montana, and Hawaii to Denmark. The *Chicago Tribune* recently called Chatham Baroque "a splendid period-instruments ensemble" and applauded its, "charming and vivacious program of seventeenth- [and] eighteenth-

century Spanish and Latin American music," while the *Washington Post* labeled the trio as "musically impeccable."

At home, Chatham Baroque has been listed repeatedly among the *Pittsburgh Post-Gazette's* "Top 50 Cultural Forces in Pittsburgh," and is listed among the "Ten Best Classical Performances" each year. Chatham Baroque has worked on many collaborative projects with other Pittsburgh cultural organizations, including, Pittsburgh Opera, Pittsburgh Symphony Orchestra, Renaissance City Choirs, Renaissance & Baroque, and Attack Theatre.

Prior to the release of this CD, which marks the creation of the ensemble's own recording label, Chatham Baroque established a set of seven best-selling and critically acclaimed CDs with Dorian Recordings. Both *The Scotch Humour* and *Henry Purcell: Sonatas and Theatre Music* received five-star ratings from Europe's *Goldberg* magazine.

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## Members of Chatham Baroque



**Andrew Fouts**, *baroque violin*, joined Chatham Baroque in 2008. In performance he has been noted for his "mellifluous sound and sensitive style" (*Washington Post*) and as "an extraordinary violinist" who exhibits "phenomenal control" (*Bloomington Herald-Times*), while the *Lincoln Journal-Star* wrote that his "talent challenges the top soloist of today's classical stage." In 2008 Andrew won first prize at the American Bach Soloists' International Baroque Violin Competition. He has performed as concertmaster with the Washington Bach Consort, on tour in Europe with Apollo's Fire, and with Philharmonia Baroque, The National Cathedral Baroque Orchestra, American Bach Soloists, American Opera Theater, The Four Nations Ensemble

and has served as concertmaster for the Bloomington Early Music Festival Orchestra.



**Patricia Halverson**, *viola da gamba*, holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing her graduate work she studied in Holland with Anneke Pols at the Royal Conservatory in the Hague. A native of Duluth, Minnesota, Patricia is a founding member of Chatham Baroque and has been instrumental in raising the level of baroque chamber music performance in the Pittsburgh area. Her playing has been praised by the *Cleveland Plain Dealer* as "invested with feistiness and solidity." Patricia teaches viola da gamba in the Pittsburgh region and in recent years has made guest appearances with the New York City-based ensemble Empire Viols.

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**Scott Pauley**, *theorbo and baroque guitar*, holds a doctoral degree in Early Music Performance Practice from Stanford University.

Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America Scott has performed with Hesperus, Musica Angelica, Apollo's Fire, The Folger Consort, Tempesta di Mare, The Four Nations Ensemble, The Toronto Consort, and as a soloist with the Atlanta Symphony Orchestra. He has performed

in numerous baroque opera productions as a continuo player, both in the USA and abroad. In 2010 he performed in Carnegie Hall in New York, with the acclaimed British ensemble, the English Concert.

### Guest Artists



**Philip Anderson**, *tenor*, is much in demand among some of the finest early music ensembles in the United States. He is a member of Artek, My Lord Chamberlain's Consort, and TENET. He has been a soloist and guest artist with Mark Morris Dance Group, The New York Collegium, Orchestra of St. Luke in the Fields, Piffaro, The Queens Chamber Band, and The Waverly Consort. Philip appeared on Broadway in *Coram Boy* in 2007. He has toured the United States in the title role of *The Play of Daniel* with New York's Ensemble for Early Music. His recordings include the Grammy

nominated *O Magnum Mysterium* with The Tiffany Consort, John Dowland's *First Book of Songs*, *I Don't Want to Love*; *Madrigals of Monteverdi*, *Jane's Hand - The Jane Austen Songbooks*, and Allesandro Scarlatti's *La Giuditta*.



**Gregory Purnhagen**, *baritone*, moves seamlessly between contemporary and early music, performing regularly in New York and around the world to critical acclaim. He has premiered and toured internationally in several Philip Glass projects: *La Belle et la Bete*, *Monsters of Grace* and *Galileo Galilei*. He has also performed such seminal Glass works as *Einstein on the Beach*, *Hydrogen Jukebox* and *Koyaanisqatsi*, as well as song repertoire at Weill Hall, the Rainey Auditorium at the Metropolitan Museum of Art and the City Winery, accompanied by Mr. Glass himself. Recent early music

projects include Aeneas in Purcell's *Dido and Aeneas* with the Orchestra of St. Luke's and the Jody Oberfelder Dance Company; the title role in Carissimi's *Jepthe* and Jesus in Charpentier's *Le Reniement de St. Pierre* with the Sacred Music in a Sacred Space series in New York. In the fall of 2010, he will reprise the role of Pilate in Somei Satoh's *The Passion* (2009) for a European tour and recording.



**Allison Edberg**, *baroque violin*, is one of the preeminent performers of baroque violin, noted for the beauty of her playing as well as for her versatility. She has been praised by the *Chicago Sun Times* as "impeccable, with unerring intonation and an austere beauty." Ms. Edberg has performed throughout North America, collaborating with many top baroque ensembles, including the Baroque Chamber Orchestra of Colorado, Ensemble

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Galilei, Apollo's Fire, the Foundling Baroque Orchestra, the Washington Bach Consort, La Monica, and The Vivaldi Project. She is frequently featured at the early music festivals in Bloomington and Indianapolis and serves as concertmaster of the Indianapolis Baroque Orchestra. She has recorded for the Eclectra, Delos, and Centaur labels.



**Daniela Giulia Pierson**, *baroque viola, percussion*, performs throughout the Northeast in recital and with many early music ensembles. She is a regular member of Tempesta di Mare in Philadelphia, and has performed with New Trinity Baroque, Early Music New York, Harmonious Blacksmith, Clarion Music Society, New York Collegium, Gotham Chamber Opera, Concert Royal, and at the Magnolia Baroque and Newburyport Festivals. Ms. Pierson has a particular

love of the folk music of southern Italy, including an interest in the traditions of dance and percussion playing. She played and recorded with La Paranza in Rome, and with I Giullari di Piazza in New York.



Born in Florida, **William Carter**, *archlute and baroque guitar*, received a rigorous but conventional training as a classical guitarist with Bruce Holzman at The

Florida State University before falling in love with the earlier plucked instruments and the world of historical performance. Following initial guidance from Pat O'Brien in New York City, he traveled to London as a Fulbright Scholar where he studied the lute with Nigel North at the Guildhall School of Music, and quickly established himself as one of the leading players on old instruments. Concert tours and festival appearances followed, throughout Europe, Asia, North and South America,

both as an orchestral player and as a chamber musician. Based in London, he is active as a soloist and with his own group, The Palladian Ensemble. Carter has an extensive discography, including solo albums for baroque guitar and classical guitar on the Linn label.



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#### Instruments used on this recording

violin by anonymous French luthier, early 18th century

violin by anonymous French luthier, circa 1820

viola by Thomas Croen (1994)

viola da gamba by Karl Dennis (2003) after Tielke

14-course theorbo in A by Klaus Jacobsen (1991) after Matteo Sellas

11-course archlute in G by Klaus Jacobsen (2000) after Sellas

5-course baroque guitar by Klaus Jacobsen (2004) after Sellas

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Session Producer, Engineer, Editing and Mastering: David Walters

**Graphic Design:** Little Kelpie

**Illustrations by** Giovanni Girolamo Kapsperger

**Booklet Notes:** Scott Pauley

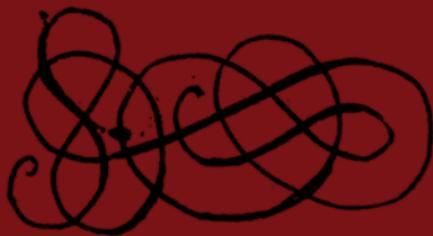
**Executive Producers:** Chatham Baroque

**Arrangements:** Scott Pauley, Patricia Halverson, Andrew Fouts

**Translations:** Alessandra Testai and Robin Jeffrey

**Photos:** Bearded Studios, Deborah Boardman, Joe Rubino, Devon Cass, Andrew Strawcutter

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