



Roland Wilson

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# Giacomo Carissimi

## Dialogo del Gigante Golia

### Oratorios

Musica Fiata · La Capella Ducale  
Roland Wilson



Deutschlandfunk

**Giacomo Carissimi** (1605–1674)

- |          |   |              |
|----------|---|--------------|
| <b>1</b> | <b>Regina Hester</b>  | <b>25'28</b> |
|          | Aman: Monika Mauch<br>Hester: Constanze Backes;<br>Assuerus: Harry van der Kamp |              |
| <b>2</b> | <b>Dialogo del Gigante Golia</b>  | <b>13'19</b> |
|          | David: Constanze Backes<br>Goliath: Harry van der Kamp                          |              |
| <b>3</b> | <b>De Tempore Interfecto Sisare</b>   | <b>13'25</b> |
|          | Debora: Monika Mauch  |              |
| <b>4</b> | <b>Diluvium Universale – Dialogo del Noe</b>                                    | <b>25'55</b> |
|          | Noah: Harry van der Kamp;<br>God: Wilfried Jochens                              |              |

**T.T.: 78'10**

**Musica Fiata**  
**La Capella Ducale**  
**Roland Wilson**

**La Capella Ducale**

**Soprani**

Monika Mauch, Constanze Backes,  
Gela Birckenstaedt, Rannveig Sif Sigurdardottir  
**Alto/Tenore**  
Alessandro Carmignani, Wilfried Jochens  
**Basso**  
Harry van der Kamp

**Musica Fiata**

**Violini**

**Cornetti**

**Tromboni**

**Violone/Lirone**

**Chitarrone**

**Organo/Cembalo/Regale**

Annette Sichelschmidt, Christine Moran  
Roland Wilson, Arno Paduch  
Detlef Reimers, Cas Gevers, Peter Sommer  
Hartwig Groth  
Lee Santana  
Christoph Anselm Noll

**Direction**

Roland Wilson

## Giacomo Carissimi

Giacomo Carissimi wurde 1605 in Morina bei Rom geboren. Zu Beginn seiner musikalischen Laufbahn war er Chorist und seit 1627 Organist am Dom von Tivoli. Anschließend arbeitete er für kurze Zeit als Organist und *maestro di cappella* in Assisi, und endlich erhielt er den renommierten Posten des *maestro di cappella* am Collegio Ungaro-Germanico in Rom, einer der wichtigsten jesuitischen Erziehungseinrichtungen, wo vor ihm so hervorragende Komponisten wie Victoria und Agazzari tätig gewesen waren. Carissimi erhielt Angebote des Wiener Hofes, und in Venedig hätte man ihn gern als Nachfolger Monteverdis gesehen – doch er hielt seinem römischen Arbeitgeber bis zum Ende seines Lebens die Treue. Nach seinem Tod verbot Papst Clemens X. den Verkauf seiner Kompositionen, auf daß sie der Nachwelt erhalten blieben. Durch die Auflösung des Jesuitenordens im Jahre 1773 und die Zerstörung der Musikarchive von San Apollinare gingen viele seiner Werke verloren. Glücklicherweise hatte Carissimi zu Lebzeiten bereits einen solchen Ruhm erlangt, daß seine Musik in ganz Europa kursierte und viele seiner Kompositionen in französischen, deutschen und englischen Manuskripten erhalten sind. Zu seinen Schülern gehörten Marc Antoine Charpentier, Kaspar Förster, Johann Kaspar Kerll und Christoph Bernhard.

Die vorliegende Aufnahme stellt vier bislang unbekannte Oratorien vor, von denen drei als verschollen galten, während das vierte – *Diluvium Universale* – nur in einem vollständigen französischen Manuskript bekannt war, das in der Hamburger Staatsbibliothek aufbewahrt wird.

Es ist bekannt, daß Giacomo Carissimi nicht nur seinen Pflichten am Jesuiten-Collegium und der zuge-

hörigen Kirche S. Appollinare nachkam, sondern oft auch an Aufführungen des *Oratorio del Ss. Crocifisso* teilnahm. Der französische Violist André Maugars kam 1639 nach Rom und beschrieb die musikalischen Aufführungen an bewußtem *Oratorio* wie folgt: »Es gibt dort nach eine andere Art von Musique, die in Frankreich überhaupt nicht vorkommt, weshalb sie es sehr wohl verdient, daß ich ausführlicheres darüber vermelde. Man heißt sie *stile recitatif*. Das beste, was ich von diesem gehört, war in dem Oratorio von San Marcello, wo man eine Bruderschaft vom Heiligen Kreuze findet, welchselbige aus den bedeutendsten Herren Roms besteht und diese folgenderweise die Mittel haben, die größten Seltenheiten zu versammeln, die Italien hervorbringt. In der Tat rühmen sich die vorzüglichsten Musiker, wenn sie dort sind, und die kenntnisreichsten Komponisten sehen es als eine Ehre, wenn ihre Werke dort gegeben werden und wallen in all ihren Kreationen nur die besten Resultate ihrer Studien zeigen. Diese wundersame, entzückende Musique wird nur an den Freitagen der Fastenzeit von drei bis sechs Uhr aufgeführt. Die Kirche ist keineswegs so groß wie die Sainte-Chapelle von Paris; an ihrem Ende gibt es eine geräumige Empore mit einer Orgel von mittlerer Größe, sehr sanft und sehr für die Singstimmen passend. Auf beiden Seiten der Kirche sind zwei andere kleine Bühnen, wo man die exzellentesten Instrumentalisten finden kann. Die Singstimmen begannen mit einem Psalm in Gestalt einer Mattee, darauf dann spielten alle Instrumente eine sehr feine Sinfonie. Darnach sang man eine Geschichte aus dem Alten Testament in Form eines geistlichen Spiels, wie etwa jene von Susanna, Judith und Holofernes oder David und Goliath. Jeder Sänger stellte eine Person dieser Geschichte dar und drückte mit Vollkommenheit die Macht der Worte

aus. Dann hielt einer der berühmtesten Prediger eine mahnende Rede. Nach dem Ende dieser führten die Sänger das Evangelium des Tages aus, so die Geschichte von der Frau aus Samaria, der Frau von Kana, Lazarus, Magdalena oder dem Leiden Unseres HErrn; die Sänger ahmten vollkommen die verschiedenen Personen nach, von denen der Evangelist Erwähnung tat. Ich kann diese *musique recitatif* nicht zur Genüge preisen; es tut not, daß man sie an Ort und Stelle hört, daß man ihr Verdienst recht zu würdigen weiß. Die instrumentale Musique besteht aus einer Orgel, einem großem Clavizimbel, einer Lyra, zwei oder drei Violinen als wie zwei oder drei Erzlauten.«

Wir wissen nicht, ob unter den Werken, die Maugars zu hören bekam, etwas von Carissimi war. Von den Titeln, die er in seinem Bericht erwähnt, könnte nach der heutigen Quellenlage lediglich das Oratorium *David und Goliath* in Frage kommen, denn die andern genannten Sujets hat Carissimi entweder nicht vertont – oder sie sind verschollen. Die Zahl der Ausführenden scheint ganz beträchtlich zwischen sechs und zwanzig Sängern sowie drei und fünfzehn Instrumenten geschwankt zu haben. In einem späteren Bericht aus dem Jahre 1706 schreibt Arcangelo Spagno: »Die größte Aufmerksamkeit galt der Vielzahl von Instrumenten, die zur Vergrößerung des Prunks auf verschiedene Chöre verteilt wurden; um den Raum für eine große Zahl dard mitwirkender Sänger zu schaffen, baute man verschiedene Padeste.« Diese Schilderung dürfte wohl für Carissimis größer angelegte Werke wie *Diluvium Universale* gelten.

In musikwissenschaftlichen Kreisen wird häufig darüber diskutiert, ob man Carissimis Werke überhaupt als Oratorien bezeichnen kann, für welche dieser Begriff allenfalls anzuwenden wäre – und ob man nicht

viel eher von Dialogen, *Historiae* oder schlicht Motetten sprechen sollte. Diese Begriffe schließen einander nicht notwendigerweise aus, und die Aufführung der betreffenden Kompositionen beschränkte sich keineswegs auf die Räumlichkeiten der *Oratorien*.

Sie kannten ebenso im liturgischen Kontext einer Messe oder Vesper gegeben werden. Spagno verrät uns auch, daß »die lateinischen Oratorien anfangs wie jene Matetten an jedem Festtag anstelle der Antiphonen, Graduales und Offertarien zu hören waren.« Wahrscheinlich ist allerdings, daß Carissimi zu mindest die längeren Kompositionen *Regino Hester* und *Diluvium Universale* ursprünglich zur Aufführung im *Oratorio* konzipiert hatte.

Alle vier Werke enthalten freie dramatische Texte, die der Komponist womöglich selbst nach biblischen Geschichten verfaßt hat. In den Passagen des *historicus* (Erzähler), die den Rahmen der Handlung darstellen, werden passende Ausschnitte aus der Vulgata verwendet – entweder als wörtliche Zitate oder als Paraphrasen. Bestimmte Elemente der eigentlichen Geschichte werden ausgeschmückt und durch kurze Arien sowie durch Chöre, in denen Klage, Freude, Krieg und Sieg besungen werden, zu einem dramatischen Ganzen gefügt. Die Chöre sind normalerweise in einem harmonisch einfachen, homophonen Stil gehalten. Von hervorragender Wichtigkeit sind die rhythmische Vitalität und Akzentuierung dieser Sätze, damit dem Hörer Worte und Gehalt des Textes deutlich vorgestellt werden. Die Bilderwelten dieser Texte eröffnen dem Komponisten viele klangmalerische Möglichkeiten: So werden im *Diluvium* beispielsweise Wolkenbrüche, Donner und Blitz lebhaft nachgezeichnet. Oft benutzt der Dichter und Komponist daktylische Rhythmen, die von Monteverdis *stile concitato* herkommen, um Streit und Krieg zu beschreiben.

An die tieferen Singstimmen stellt Carissimi in diesen Oratorien nur mäßige Anforderungen, doch zur Ausführung der Sopranpartien scheinen ihm einige exzellente Kastraten zur Verfügung gestanden zu haben. Häufig verwendet er Koloraturen, um Affekte wie Freude und Frohlocken darzustellen. Eitelkeit und Arroganz des Haman sind auf brillante Weise ausgeführt – in Gestalt eines Laufes über zwei Oktaven bis hinauf zum hohen C, das den sonstigen Tonumfang des Werkes um zwei Töne überschreitet: Hamans Stolz auf das Vollbrachte kommt dabei unmittelbar vor seinem Sturz.

*Regina Hester* beschränkt sich im wesentlichen auf die Portraits der beiden Charaktere Haman und Esther. Nicht erwähnt wird Esthers Vormund Mardochai, der den Haß auf die Juden provoziert, als er sich weigert, sich vor Haman das Knie zu beugen. Obwohl Haman eine prominente Rolle zukommt, ist es doch der Dialog zwischen Ahasveros und Esther, der den zentralen Teil der Geschichte einnimmt. Auch in den beiden andern hier vorliegenden Oratorien ist der Dialog – einmal zwischen David und Goliath, dann zwischen Noah und Gott – von wesentlichster Bedeutung. Sie unterscheiden sich freilich von älteren lateinischen Dialogen durch die wichtige Rolle, die jetzt dem Chor zugewiesen wird, und auch dadurch, daß der Erzähler die einzelnen Abschnitte miteinander verbindet: So entstehen nun wirkliche Oratorien. Eine Ausnahme ist *Interfecto Sisara*, denn nach der Erzählung des Tenors am Anfang wechseln ein Solosopran und der Chor nach Art eines *concerto grosso* einander ab.

Wie auch immer man diese Stücke wird bezeichnen wollen, es kann kein Zweifel daran bestehen, daß es sich bei ihnen um wichtige Wiederentdeckungen handelt und willkommene Ergänzungen zum Re-

pertoire eines großen Komponisten liefern, der, wie Athanasius Kircher 1650 schrieb, besser als alle andern »den Geist seiner Hörer in jeden gewünschten Affekt zu versetzen« wußte.

Roland Wilson

Deutsche Fassung: Eckhardt van den Hoogen

## Musica Fiata

Musica Fiata wurde 1976 gegründet als Ensemble für die Aufführung der Musik des 16. und 17. Jahrhunderts auf historischen Instrumenten. Ein ausführliches Studium der Quellen zur Aufführungspraxis, der originalen Instrumente dieser Epoche und ihrer Spieltechniken führte zur Entwicklung einer sprechenden Spielweise und eines charakteristischen Klanges, die selbst die dichtesten Strukturen transparent erscheinen lassen. Dazu tragen die hochgespannten Violinen, die authentischen Mundstücke der Zinken und Posauern und das Musizieren im alten Chorton (a=ca. 465) einiges bei.

Aufgrund ihrer aufregenden und virtuoson Aufführungen wurde Musica Fiata zu führenden Festivals wie z. B. Brügge, Prag, Kopenhagen, Utrecht, Barcelona, Venedig, Herne, Israel, Ansbach, Graz, La Chaise Dieu, Malmo – eingeladen. Außer zahlreichen Aufnahmen für Rundfunk und Fernsehen hat Musica Fiata zahlreiche CDs eingespielt.

## La Capella Ducale

La Capella Ducale wurde 1992 von Roland Wilson als vokale Ergänzung zu Musica Fiata gegründet, um eine stilistische Einheitlichkeit bei größeren Werken zu gewährleisten. Die Kritik ist sich einig: herausragende Qualität, Virtuosität und Individualität der Stimmen in einem gleichwohl homogenen Ensemble verbinden sich in idealer Weise mit dem Klang der Instrumente.

## Giacomo Carissimi

Giacomo Carissimi was born in 1605 in Marino not far from Rome. His musical career began as a member of the choir at Tivoli Cathedral, where in 1627 he was appointed organist. After subsequently serving for a short time as organist and *maestro di cappella* in Assisi he received the prestigious position of *maestro di cappella* at the Collegio Germanico in Rome, one of the most important Jesuit educational institutions where his predecessors included notable composers such as Victoria and Agazzari. Although Carissimi received offers to succeed Monteverdi at St. Mark's Venice and from the Viennese court he preferred to stay in Rome in the same position for the rest of his life. After his death the sale of his compositions was forbidden by the pope Clement X with the intent of saving them for posterity; the dissolution of the Jesuit order in 1773 and the destruction of the S. Apollinare music archives resulted in many of his compositions being lost. Fortunately however, the fame of Carissimi in his own lifetime led to the widespread dissemination of his music throughout Europe and many of his compositions survive in French, German and English manuscripts. Among his pupils were Charpentier, Kaspar Förster, J.K. Kerll and Christoph Bernhard.

The present recording presents four hitherto unknown oratorios, which were considered either to have been lost or in the case of *Diluvium Universale* only known in a completely preserved French manuscript. belonging to the Hamburg State Library.

Apart from his duties at the college and at the church of S. Apollinare which belonged to it, Carissimi is known to have frequently taken part in performances at the Oratorio del Ss Crocifisso. The French

viol-player André Maugors, who visited Rome in 1639 described performances of music at Crocifisso as follows:

»There is yet another kind of music, which is not at all in use in France, and which for that reason well merits my giving you a detailed account. It is called *stile recitativo*. The best that I have heard has been in the Oratory of San Marcello, where there is a congregation of the Brothers of the Holy Crucifix, composed of the most important gentlemen of Rome, who consequently have the means to assemble the rarest that Italy produces; and in fact, the most excellent musicians pride themselves in being there, and the most competent composers solicit the honour of having their compositions heard there and try to show in them all the best results of their study. This admirable and ravishing music is performed only on the Fridays of Lent from three until six o'clock. The church is by no means as large as the Sainte-Chapelle in Paris; at the end of [the church] there is a spacious loft with a medium-sized organ, very soft and very suitable for the voices. On the two sides of the church there are two more small stages where there were the most excellent instrumentalists. The voices would begin with a psalm in motet form,~and then all the instruments would play a very good symphony. Afterwards the voices would sing a story from the Old Testament in the form of a spiritual play, such as that of Susanna, Judith and Holofernes, or David and Goliath. Each singer represented a personage of the story and expressed perfectly the force of the words. Then one of the most celebrated preachers would give the exhortation. That finished, the singers performed the Gospel of the day, such as the story of the Samaritan woman, the woman of Cana, Lazarus, the Magdalen, or the Passion of our Lord; the singers imitated per-

fectly..the different personages whom the Evangelist mentioned. I could not praise enough that *musique recitativo*; it is necessary to have heard it on the spot to judge well its merits. As for instrumental music, it consisted of an organ, a large harpsichord, a lute, two or three violins, and two or three archlutes.«

Whether any of the music heard by Maugors was by Carissimi, we do not know; of the oratorios described the only surviving oratorio by Carissimi is David and Goliath. Performing forces seem to have varied considerably from six to twenty singers and three to fifteen instruments. A later source, Arcangelo Spagnola writing in 1706 tells us »The greatest attention was paid to the multiplication of instruments, separating them into various choruses for the grandiosity of the pomp; and, to make room for the great number of singers who performed there, various platforms were constructed« – a description which would seem to apply to Carissimi's larger-scale works such as *Diluvium Universale*.

Among musicologists there has been much discussion as to which – if any – of Carissimi's works should be considered oratorios, or whether they should be designated dialogues, *historiae* or simply motets. These terms are not necessarily mutually exclusive and performance of these works was by no means limited to oratorios. They could equally well be performed within a liturgical context during mass or vespers. Spagnola also tells us »the Latin oratorios, in the beginning, were like those motets...heard on every feast day instead of the antiphons, graduals and offertories«. Nevertheless, it would seem likely that at least the longer compositions *Regina Hester* and *Diluvium Universale* were originally conceived by Carissimi for oratory performances.

All four works are free dramatic texts, perhaps by

the composer himself, based on biblical episodes. The passages for the *historicus*, the narrator, which form the framework of the story, the text uses suitable passages from the Vulgate Bible, sometimes quoted literally, sometimes paraphrased. Chosen elements of the basic story are freely embellished and enlivened with short arias and choruses of lamentation, joy, war or victory to make a dramatic whole. The choruses are generally set in a harmonically simple, homophonic style; rhythmic vitality and accentuation are of foremost importance, with the aim of making the words and content clearly understood by the listener.

The imagery of the texts give the composer plenty of opportunity for sound painting; cloudbursts, thunder and lightning for example are vividly depicted in the *Diluvium*. Dactylic rhythms, derived from Monteverdi's *stile concitato* are often used by the poet and composer to depict war and strife.

Carissimi makes only modest demands on the lower voices in these oratorios but he seems to have had some excellent castrati available for the soprano voices. He makes extensive use of coloraturas to portray affects such as joy and glory. Aman's vanity and arrogance is brilliantly depicted by a run over two octaves up to a high c, two notes higher than the highest note, that otherwise occurs, the pride in his achievement coming directly before his fall.

*Regina Hester* is for the main part limited to a portrayal of the two characters Aman and Esther. Mordechai, Esther's uncle, who through his refusal to bow down to Aman has provoked his hatred of the Jews is not mentioned. Despite the prominence of the role of Aman, it is the dialogue between Assuerus and Esther which represents the central part of the story. The dialogue – between David and Goliath and Noah and God respectively - also plays a cen-

tral role in two of the other oratorios on this recording. However they differ from older Latin dialogues through the important role given to the choruses as well as the connection of the parts through a narrator which makes them into real oratorios. *Interfectio Sisaro* is here an exception; apart from the narration at the beginning from the tenor, a solo soprano alternates with the chorus in the manner of a concerto grosso.

However one chooses to name these pieces there can be no doubt that they are important rediscoveries that contribute welcome additions to the repertoire of a great composer who, in the words of Athanasius Kircher writing in 1650 could better than all others »move the minds of his listener to whatever affection he wishes«.

Roland Wilson

## Musica Fiata

Musica Fiata was founded in 1976 as an ensemble specializing in the performance of 16th and 17th century music on historical instruments. An intensive study of performance-practice sources, playing techniques and original instruments of the period has enabled the group to develop an appropriate musical style. The tensely-strung violins are, played with the light short bows of the period and the use of authentic mouthpieces for cornetts and sackbuts, playing at the usual Chorton pitch of the period (ca.  $a=465$ ) contributes to Musica Fiata's exciting, virtuosic performances have resulted in invitations to leading festivals such as Innsbruck, Flanders, Utrecht, Brügge, Copenhagen, Barcelona, Venice, Herne, Berlin, Ansbach, Graz, La Chaise Dieu, Malmo and Israel. Apart from radio and television recordings throughout Europe, Musica Fiata has made numerous CD recordings.

## La Capella Ducale

The vocal-ensemble La Capella Ducale was founded in 1992 by Roland Wilson in order to match the sound and style of Musica Fiata. Critics have unanimously acclaimed the outstanding performances for combining virtuosity and individuality within a homogenous ensemble, which blends perfectly with the instrumental sound of Musica Fiata.

## Giacomo Carissimi

Giacomo Carissimi naît à Marino, près de Rome en 1605. Il débute sa carrière de musicien en tant que choriste et, à partir de 1627, est organiste pour la cathédrale de Tivoli. Il occupe ensuite provisoirement le poste d'organiste et de maestro di cappella à Assise avant de se voir proposer la prestigieuse charge de maestro di cappella au Collegio Ungaro-Germanico à Rome, l'une des institutions de formation jésuites les plus notables, où l'avaient précédé d'excellents compositeurs tels que Victoria et Agazzari. Carissimi reçoit des offres de la Cour de Vienne et à Venise on le verrait volontiers reprendre la succession de Monteverdi – mais il reste fidèle à son employeur romain jusqu'à la fin de ses jours. Après sa mort, le pape Clément X. interdit la vente de ses compositions afin de les conserver pour la postérité. Toutefois, du fait de la dissolution de l'ordre des Jésuites en 1773 et de la destruction des archives musicales de San Apollinare, nombre de ses œuvres ont été perdues. Heureusement, Carissimi avait acquis, de son vivant déjà, une telle notoriété, que sa musique circulait dans toute l'Europe; beaucoup de compositions sont ainsi conservées sous la forme de manuscrits français, allemands et anglais. Parmi ses élèves, citons Marc Antoine Charpentier, Kaspar Förster, Johann Kaspar Kerll et Christoph Bernhard.

Le présent enregistrement nous permet d'entendre quatre oratorios jusque à présent inconnus, dont trois étaient supposés perdus; le quatrième – Diluvium Universale – n'a refait surface que grâce à un manuscrit français complet conservé à la bibliothèque nationale de Hambourg.

L'on sait que Giacomo Carissimi n'a pas seulement respecté ses engagements au collège des Jésui-

tes et à l'église San Apollinare, mais a également participé à des représentations de l'Oratorio del Ss. Crocifisso. Le gambiste français André Maugars arrive à Rome en 1639 et décrit les représentations musicales de l'oratorio avec ces mots: «Il y a là un autre genre de musique qui n'existe pas du tout en France et, pour cette raison, mérite que j'en parle plus en détail. Il s'agit du style récitatif. Le meilleur exemple que j'en ai entendu était l'Oratorio de San Marcello, où l'on trouve une Confrérie de la Sainte Croix composée des plus remarquables personnalités de Rome. Ils ont par conséquent les moyens de collectionner les plus grandes raretés dont l'Italie est le berceau. En effet, les meilleurs musiciens se vantent d'en faire partie, les compositeurs les plus connus considèrent comme un honneur que leurs œuvres y soient données et ne veulent montrer dans toutes leurs créations que les meilleurs résultats de leurs études. Cette musique exceptionnelle et étonnante n'est jouée que les vendredis du carême, de trois à six heures. L'église n'est certes pas aussi grande que la Sainte Chapelle de Paris; à son extrémité se trouve une vaste galerie avec un orgue de taille moyenne, très doux et convenant très bien aux voix. De chaque côté de l'église se trouvent deux petites scènes où l'on rencontre les meilleurs des meilleurs instrumentalistes. Les voix commencent avec un psaume à l'apparence de motet, suivi d'une symphonie très recherchée jouée par tous les instruments. Une histoire de l'Ancien Testament est ensuite chantée sous la forme d'un jeu sacré, comme par exemple celles de Susanne, Judith et Holopherne ou David et Goliath. Chaque chanteur représente un personnage de cette histoire, exprimant à la perfection la puissance des paroles. Puis, l'un des prédicateurs les plus connus tient un discours impérieux. Les chanteurs présentent ensuite l'évangile du jour, l'his-

toire de la femme de Samarie, la femme de Kanaa, Lazare, Magdalena ou les souffrances de notre Seigneur, imitant à la perfection les différents personnages mentionnés par l'évangéliste. Je ne peux que louer cette musique récitative; il faut l'entendre sur place pour l'honorer comme il faut. La musique instrumentale est jouée par un orgue, un grand clavecin, une lyre, deux ou trois violons et deux ou trois archiluths.»

Nous ne savons si des pièces de Carissimi se trouvaient parmi les œuvres entendues par Maugars. Selon l'état actuel des sources, parmi les titres mentionnés dans son rapport, seul l'oratorio David et Goliath entre en ligne de compte, Carissimi n'ayant soit pas mis en musique les autres sujets mentionnés, soit ils ont disparu. Le nombre des exécutants semble avoir varié considérablement de six à vingt chanteurs et de trois à quinze instruments. Arcangelo Spagna écrit dans un compte-rendu ultérieur de 1706: «La plus grande attention était accordée au nombre d'instruments, répartis sur différentes chorales pour renforcer le luxe ostentatoire. Afin de créer un espace pour un grand nombre de chanteurs participants, différents podiums sont construits.» Cette description s'applique certainement aux œuvres de plus large envergure de Carissimi, telle que Diluvium Universale.

Dans les milieux musicologiques, on se demande souvent si la désignation des œuvres de Carissimi en tant qu'oratorios est correcte, pour quelles œuvres cette notion conviendrait éventuellement et s'il ne faudrait pas plutôt parler de dialogue, d'historiae ou simplement de motet. Ces termes ne s'excluent pas nécessairement l'un l'autre, et la représentation des compositions correspondantes ne se limite nullement aux espaces dans lesquels les oratorios étaient interprétés. Ils pouvaient également être donnés dans le

contexte liturgique d'une messe ou des vêpres. Spagna nous confie aussi que «les oratorios latins pouvaient initialement être entendus comme les motets... à chaque jour de fête à la place des antiennes, des graduelles et des offertoires.» A l'origine, Carissimi avait probablement prévu du moins les compositions plus longues de Regina Hester et Diluvium Universale pour une représentation sous forme d'oratorio.

Les quatre œuvres contiennent des textes dramatiques libres que le compositeur a peut-être lui-même conçus d'après les récits bibliques. Dans les passages de l'historicus (narrateur) formant le cadre de l'action sont insérés des extraits appropriés de la Vulgate – soit sous forme de citations littérales, soit de paraphrases. Certains éléments de l'histoire initiale sont ornements, ils forment un ensemble dramatique avec les petits arias et les chorals chantant la plainte, la joie, la guerre et la victoire. Les chorals sont normalement tenus dans un style harmonique simple et homophone. La vitalité rythmique et l'accentuation de ces mouvements sont d'une importance primordiale pour présenter clairement à l'auditeur les paroles et la teneur un texte.

Les mondes imagés de ces textes ouvrent au compositeur de multiples possibilités sonores: Ainsi le Diluvium retrace par exemple les pluies torrentielles, le tonnerre et les éclairs. Le poète et compositeur met souvent en œuvre des rythmes dactyliques inspirés du «stile concitato» de Monteverdi pour décrire les querelles et les guerres.

Carissimi a des exigences limitées envers des voix plus basses dans ces oratorios, tandis que pour l'exécution des parties de soprano il semble avoir eu à sa disposition quelques excellents castrats. Les coloratures sont souvent utilisées pour exprimer les sentiments

telles que la joie et l'exultation. La vanité et l'arrogance de Haman sont brillamment exécutées sous forme d'un passage sur deux octaves jusqu'au do aigu ne dépassant le reste du son de l'œuvre que de deux notes: la fierté qu'Haman éprouve pour la tâche accomplie vient immédiatement avant sa chute.

Regina Hester se limite pour l'essentiel aux portraits des deux caractères de Haman et Esther. Elle ne mentionne pas le tuteur d'Esther, Mardochai, qui provoque la haine contre les juifs lorsqu'il refuse de se mettre à genoux devant Haman. Bien qu'Haman se voie attribuer un rôle éminent, c'est cependant le dialogue entre Ahasveros et Esther qui représente la partie principale de l'histoire. Dans les deux autres oratorios ici présents également, c'est le dialogue – une fois entre David et Goliath, ensuite entre Noé et Dieu, qui prend la plus grande importance. Ils se distinguent certes des anciens dialogues latins, par le rôle prépondérant accordé au chœur et également du fait que le narrateur relie les différents passages entre eux: c'est ainsi que naissent les vrais oratorios. Interfecto Sisara représente une exception, car, selon le texte du ténor au début, un solo pour soprano et le chœur s'alternent l'un l'autre à la manière d'un concerto grosso.

Quelle que soit le nom que l'on voudra donner à ces œuvres, il s'agit sans aucun doute d'une des plus grandes redécouvertes et d'un complément bienvenu au répertoire d'un grand compositeur qui, tout comme l'écrivait Athanasius Kircher en 1650 pouvait «transposer l'esprit de ses auditeurs dans chaque humeur souhaitée».

Roland Wilson

Traduction: ar.pege-translations (Brussels)

## Musica Fiata

Musica Fiata fut fondé en 1976. Cet ensemble a décidé de se spécialiser dans l'interprétation, sur instruments d'époque, de la musique des 16<sup>ème</sup> et 17<sup>ème</sup> siècles. L'étude approfondie des sources relatives aux pratiques d'interprétation, des techniques de jeu et des instruments originoux de cette période ont permis au groupe de développer un style musical extrêmement intéressant. Les violons aux cordes très tendues sont joués avec les archets courts et légers en usage à cette époque (la=465). Des embouchures authentiques sont utilisées pour les cornets et les saquebutes. Ceci contribue à créer le son brillant, caractéristique de Musica Fiata, qui donne de la transparence aux textures les plus denses.

Les interprétations virtuoses et enthousiasmantes de Musica Fiata ont valu à l'ensemble des invitations à se produire lors de festivals importants tels le Festival des Flandres ou ceux d'Innsbruck, d'Utrecht, de Bruges, de Copenhague, de Barcelane, de Venise, de Herne, de Berlin, d'Ansbach, de Graz, de La Chaise Dieu, de Malmö et d'Israël. Outre de nombreux enregistrements pour les radios et télévisions européennes, Musica Fiata compte plusieurs CD à son palmarès.

## La Capella Ducale

La Capella Ducale a été fondée en 1992 par Roland Wilson, pour enrichir de ses voix la sonorité de l'ensemble instrumental Musica Fiata. Les critiques ont applaudi à l'unanimité ses prestations, où la qualité, la virtuosité et l'individualité des voix se combinent avec une parfaite homogénéité au son des instruments et au style de Musica Fiata. Les deux ensembles enregistrent régulièrement pour Sony Classical.

## Also available

### Antonio Bertali (1605–1669)

Sonate Festive

Musica Fiata · Roland Wilson

**cpo** 999 545–2 (DDD,97)

*FonoForum 10/98: »A new discovery meriting more than mere historical interest. In this interpretation with authenticity as its aim, the works radiate with a discreet but festive splendor.«*

### Kaspar Förster (1617–1673)

Oratorios & Sonatas

La Capella Ducale

Musica Fiata · Roland Wilson

**cpo** 999 584–2 (DDD,98)

*Fono Forum 8/99: »The Musica Fiata instrumental ensemble offers nothing less than an ideal realization of the wealth of color prescribed by Förster for the instrumental parts. The sonatas are also performed in exemplary style. How could it be that Förster's music has had to wait so long for expert discoverers?«*

### Johann Pachelbel (1653–1706)

Easter Cantatas:

Deus in adjutorium meum intende; Christ lag in Todes-

banden; Lobet den Herrn; Christ ist erstanden;

Jauchzet dem Herrn; Magnificat

La Capella Ducale

Musica Fiata

Roland Wilson

**cpo** 999 916–2 (DDD,02)

*Early Music Review: »Highly recommended.«*

### Johann Schelle (1648–1701)

Sacred Concertos & Cantatas

La Capella Ducale

Musica Fiata

Roland Wilson

**cpo** 999 841–2 (DDD,01)

*Klassik-heute.com 8/2002: »Even today Schelle merits our attention and respect as an outstanding composer and precursor of J. S. Bach! Wilson delivers a vibrant and vivid interpretation of Schelle's music.«*

### Johann Heinrich Schmelzer (1623–1680)

Sonate e Balletti

Musica Fiata · Roland Wilson

**cpo** 999 878–2 (DDD,01)

*FonoForum 5/03: »The works demonstrate Schmelzer's virtuoso command of the composer's craft in ensemble artistry. The highest demands of playing technique are ideally met by the Musica Fiata, especially by the cornettist Roland Wilson.«*

### Angst der Hellen und Friede der Seelen

Sixteen Motets on Psalm 116

collected by Burkhard Großmann (1623)

Works by Schütz, Altenburg, Demantius,

Erich, Schein, Groh, Gensseff, Trost etc

Gundula Anders, Martina Lins-Reuber, Kai Wessel

Harry van Berne, Hubert Claessens,

Musica Fiata Köln · Direction: Roland Wilson

Alsfelder Vokalensemble, Wolfgang Helbich

**cpo** 999 288–2 (3 CDs,DDD,94)

*American Record Guide 12/96: »Anyone wanting a look into this period will find this collection invaluable.«*

1

## Regina Hester

Persarum Rex maximus Assuerus  
exaltavit unum de satrapis suis.  
Adposuit solium eius  
super omnes Principes regni sui,  
qui nimio superbiae statu intumescens  
his se iactabit vocibus:

O me felicem, o me beatum,  
o millies in terris fortunatum  
rebus felicibus, rebus iucundis  
faustis eventibus, faustis secundis  
et plausibus ornatum.  
O me felicem, o me beatum,  
o millies in terris fortunatum.

O te Aman felicem, o te beatum,  
o te millies in terris fortunatum.

Mihi laetissima vulta sereno,  
gaudiis pleno fortuna ridet.  
Quis me non videt,  
quis non miretur  
caelo favente,  
Rege iubente  
super proceris omnes exaltatum?

O me felicem, o me beatum,  
o millies in terris fortunatum.

1

## Queen Esther

Ahasuerus, supreme king of the Persians  
exalted one of his satraps.  
He set his seat  
above all the princes of his kingdom,  
and, swollen with excessive pride,  
the satrap boasted with these words:

O happy me, o blessed man,  
fortunate a thousand times in lands,  
with happy things, with pleasing things,  
with successes, with good fortune,  
with all these and applause arrayed.  
O happy me, o blessed me,  
o fortunate a thousand times in lands.

O Haman, you happy man, you blessed man,  
you man fortunate a thousand times in lands.

Fortune smiles most propitiously  
on me, happy man, full of joy.  
Who does not see me  
who does not marvel,  
with heaven's favor,  
at the king's command,  
that I am exalted above all other mighty men?

O happy me, o blessed me,  
o fortunate a thousand times in lands.



O te Aman felicem, o te beatum,  
o te millies in terris fortunatum.

Tonto igitur Regis favore  
elatus Aman.  
Consiglium iniit  
de tota Judaeorum natione  
sibi nimium invisa  
ex Persarum regni finibus  
ferro et igne exterminando.  
Dixitque Regi Assuero:

Est Judaeorum populus, o Rex,  
per omnes regni tui provincias  
dispersus novis utens legibus  
et caeremoniis,  
tuaque iussa insuper contemnens,  
et optime nosti  
quom non expedit regno tuo  
ut per totam licentiam insolescat.  
Si tibi placet, decerne ut pereat,  
et omnia eius bona  
et aurum et argentum  
in aerarium tuum inferantur.

Argentum et aurum Judaeorum  
quod mihi polliceris, tuum sit.  
De populo autem age,  
quod tibi videtur nobis et regno nostro  
magis expedire.

His Regis vocibus confisus Aman,  
accitis omnibus regni proceribus,  
taliter loquitur:

O Homan, you happy man, you blessed man,  
you man fortunate a thousand times in lands.

Hamon thus was exalted  
with such great favor from the king.  
He devised a plan  
concerning all the people of the Jews,  
exceedingly loathed by him,  
to have them driven  
by iron and fire from the territories of the Persian  
kingdom. And he said to King Ahasuerus:

There is a people of the Jews, a king,  
scattered through all the provinces of your kingdom,  
who practice strange laws and ceremonies  
and moreover despise your commands;  
and I know well  
that it is not expedient for your kingdom  
that this people become insolent through such license.  
If it pleases you,  
decree that this people should perish  
and have all their goods  
and gold and silver  
deposited in your treasury.

The silver and gold of the Jews  
that you have promised to me, let it be yours.  
As for as the people is concerned,  
do what seems best to you  
and best for us and our kingdom.

Hamon trusted in these words of the king,  
and when all the princes of the kingdom had been  
summoned, he said the following words:

Audite Sotrapoe, audite.  
Audite omnes Persarum imperii principes  
mandatum summi Regi nostri Assuero.

En uti iubes adsumus,  
quid Rex velit, ediscere.  
Nuntiatum est hodie Regi nostro  
Assuero Judaeorum gentem  
per totum eius Regnum  
Deorum nostrorum cultum contemnere,

novae superstitionis uti caeremoniis  
et omnium turbare concordiam nationum  
et ideo ex toto Persarum imperio  
esse eiciendum.  
Agite ergo, agite,  
et nefarium hoc genus hominum  
de regni nostri finibus  
armorum vi procellite,  
dissipate, exterminate, disperdite.

De Persarum regni finibus  
expellatur, dissipetur,  
prosternatur, extirpetur,  
dissipetur, profligetur  
Judaeorum populus.

Haecum audisset Judaeorum gens,  
deputabatur Ester, Regino  
exipsorum progenie edita,  
ut imminentem caedem averteret;  
quae ad Regem ingressa,  
ut hoc impetraret.  
Illum sibi ito dicentem audivit:

Hear, satraps, hear.  
Hear, all the princes of the Persian empire,  
the command of our most high king Ahasuerus.

Behold, as you command, we are here  
to learn what the king wishes.  
Today it is announced by our king Ahasuerus  
that the people of the Jews  
throughout the whole of his kingdom  
contemn the worship of our gods,

practice the ceremonies of a strange superstition  
and disrupt the peace of all nations,  
and therefore are to be expelled  
from the whole of the Persian empire.  
So go, go,  
and drive this nefarious race of men  
from the territories of our kingdom  
by force of arms;  
obliterate it, drive it out, annihilate it!

Let the Jewish people  
be expelled, scattered  
from the territories of the Persian kingdom;  
let them be destroyed, extirpated,  
let them be scattered, annihilated.

When the Jewish people heard these things,  
Esther, the queen, a woman of Jewish birth,  
was delegated to avert the imminent slaughter  
and to obtain the same request  
when she went in to the king.  
When she went in, she heard him  
saying the following to her:

Quid expetis a me, Regina Hester?  
Eloquere, eloquere, quoniam et si  
dimidium regni mei petieris,  
impetrabis.

Si inveni gratiam in oculis tuis,  
o Rex, dona mihi animam meam,  
pro qua rogo, et populum meum,  
pro quo obsecro.  
Traditi enim sumus, ego et  
populus meus, ut conteramur,  
ut iugulemur, ut pereamus.

Atque utinam in servos  
et famulas venderemur,  
esset tolerabile malum  
et gemens tacerem; nunc autem  
hostis noster est, cuius crudelitas  
redundat in Regem.

Quis est iste, et cuius potentiae,  
ut hoc audeat facere?

Hostis et inimicus noster pessimus  
est Aman, qui novis semper artibus  
et subdolis machinamenti fraudum  
Judaeorum populo insidiatur.

In tantum ergo superbiae usum  
elatus est Amon, ut haec audeat facere?  
Pereat, pereat Reginae nostrae  
inimicus Amon, pereat.

Pereat machinator iste fraudum  
pessimus, qui consortem regni mei  
Hestercum omni gente suo

What do you want from me, Queen Esther?  
Speak, speak, since even if you ask me  
for half of my kingdom,  
you will obtain it.

If I have found grace in your eyes,  
o king, give me my life,  
for which I ask,  
and my people, for whom I beseech.  
We have been betrayed, I and my people,  
that we may be crushed, that we may be murdered,  
that we may perish.  
If we were to be sold as slaves and maidservants,  
that would be a tolerable misfortune,  
and I would lament;  
but now there exists an enemy of ours  
whose cruelty  
redundates to the king.

Who is this man and what is his power  
that he dares to do such things?

A foe and our worst enemy;  
it is Haman who plots against  
the Jewish people with ever-new craft  
and with cunning machinations of deceit.

Haman has become so proud and haughty  
that he dares to do these things?  
Let him perish, let him perish,  
Homan, the enemy of our queen, let him perish.

Let him perish, this most horrible deviser of crimes,  
who sought to kill the consort of my kingdom,  
Esther, with all her people

novis inouiditis fraudibus  
expetivit in mortem,  
utilis interfectis  
nostrae insidiaretur solitudini  
et regnum Persorum  
transferret in Mecedonas.  
Pereotretus moiestatis Amon.

Peremptus est ergo  
iussu Regis Aman.  
Est Judaeorum gens  
ab interneccione sublata  
plaudente Regina Hester et dicente:  
Exultate, congoudeite,  
omnes gentes Israel.  
Laetis aëro repellate iubilantes vocibus  
et ex Amon iam videte  
vos ereptos fraudibus.  
Cito dira cessit ira,  
quam ciebat olim Rex,  
dulcis omor impetrovit,  
ne noceret nobis Rex.

Mihi ergo gratulamini  
conplaudentes populi  
mecum omnes conlaetamini  
quae vos salvos reddidi.  
Huic summo numini dicite gloriam  
et triumphantem canite victoriam.

Tecum omnes collaetemur,  
o Hester speciosissimo.  
Tibi omnes gratulemur,  
o femina piissima.  
Tibi cormen modulomur,  
o Persarum regina clementissima.

by committing new  
and unheard-of crimes,  
that after they had been slain,  
he might plot against our peace  
and transfer the Persian kingdom  
to Macedonia.  
Let Hamon perish, guilty of treason.

Therefore, Homan was executed  
by order of the king.  
The Jewish people  
were delivered from slaughter,  
and Queen Esther applauded and said:  
Jubilate, rejoice,  
all you people of Israel.  
Rejoicing, make the skies resonate with your happy  
voices, for now you see yourselves delivered  
from the crimes of Haman.  
The dire wrath quickly subsided,  
formerly set in motion by the king;  
sweet love obtained that the  
king would not harm us.

Therefore, congratulate me,  
people, with your applause;  
all of you, rejoice with me,  
who have saved you.  
Soy glory to this most high divine power  
and sing triumphal victory.

Let us all rejoice with you,  
o Esther most beautiful.  
Let us all congratulate you,  
o woman most pious.  
We sing a song to you,  
o Persian queen most merciful.

Tu Aman vicisti omnis nece furores,  
tu nostros maerores in gaudia vertisti.  
Tu sola salvasti damnatas catervas  
et mentes protervas orando placasti.  
O pia oratrix, o fortis salvatrix,  
o felix Regina,  
o Ester gloriosa triumphatrix.

2

### Dialogo del Gigante Golia

Stabat adversus Israel Philisteus in valle Terebinthi  
proclamans et dicens:

quare venitis parati ad proelium  
numquid ego non sum Philistheus  
et vos servi Saul eligite ex vobis virum qui pugnet  
adversum me  
Si percusserit me erimus vobis servi  
si autem praevaluerit servietis nobis

Heu nos miseros  
heu dolentes  
heu perditos  
quis poterit resistere  
quis decertare poterit  
cum isto Philisteo

Numquid non est in exercitu Israel  
qui audeat hodie pugnare adversus me  
Date mihi virum et ineat mecum singulare certamen  
Heu nos miseros  
heu perditos  
fugiamus quid moramur  
fugiamus omnes

You have conquered Haman and all his deadly raging,  
you have turned our sorrows into joys.  
You alone have saved the condemned ranks  
and have placated violent minds with prayer.  
O pious woman of prayer, o strong saving woman,  
o happy queen,  
o Esther, glorious and triumphant woman.

2

### Dialogue of the Giant Goliath

A Philistine stood against Israel in the valley of Terebinth,  
proclaiming and saying:

Why do you come ready for battle?  
Am I not a Philistine and you the servants of Saul?  
Choose from among you a man to fight against me.  
If he slays me, we will be your servants,  
but if I prevail,  
you will serve us.

Woe to us, poor wretches,  
woe, men of sorrows,  
woe, lost men!  
Who can resist,  
who can contend  
with this Philistine?

Is there nobody in the army of Israel  
who dares to fight against me today?  
Give me a man and let him contend with me, man  
against man. Woe to us, poor wretches,  
woe to us, lost men.  
Let us flee.  
Why do we delay?

ne delealeat nos  
ne destruat nos  
ne devoret nos hic Philisteus  
fugiamus a facie eius

Quis est hic Philisteus qui exprobravit Goliae acies  
Dei viventis

Hic est Goliath vir ille spiritus et fortissimus de  
exercitu Philistinorum  
quid dabitur viro qui percusserit Philistheum  
hunc et tulerit  
opprobrium ex Israel

virum qui percusserit eum dabit rex divitiis  
magnis et filiam suam  
dabit illi et universam familiam eius  
in Israel faciet sine tributo

non concidat cor cuiusquam in eo  
ego servus tuus vadam  
et pugnabo adversus eum.

Vade, vince, pugna, triumph  
et aufer opprobrium nostrum.

non vales resistere Philistheo huic  
nec pugnare adversus eum quia puer es hic autem  
vir bellator est  
ab adolescentia sua.

pascebam gregem patris mei  
et veniens leo vel ursus tollebat arietem de medio  
gregis et persequeretur eos cum autem illi consurgeret

Let us flee, all of us,  
lest he demolish us,  
lest he destroy us,  
lest he devour us, this Philistine.  
Let us flee from his presence.

Who is this Philistine who today has defied  
the army of the living God?

He is Goliath, a man of spirit and great strength  
from the army of the Philistines.  
What will be given to the man  
who slays this Philistine  
and removes the reproach from Israel?

The king will enrich with great riches  
the man who slays him,  
will give him his daughter,  
and will make his family  
entirely free from tribute in Israel.

May no one's heart sink before him.  
I am your servant;  
I will go and fight against him.

Go, conquer, fight, triumph,  
and remove this reproach from us.

You will not be able to contend with this Philistine.  
Do not fight against him,  
for you are a boy,  
while he has been a warrior since his youth.

When I used to graze my father's flock  
and a lion or a bear snatched a ram from the midst  
of the flock,

adversum me  
adprehendebam mentum eorum et leonem vel ursum  
suffocabam erit ergo  
hic Philistheus quasi unus ex his

Vade ergo et Dominus qui eripuit te de ore  
leonis, liberet te de manu Philistei huius  
Vade, vince, pugna, triumpha  
et aufer opprobrium nostrum.

Vade, vince, pugna, triumpha  
et aufer opprobrium nostrum.  
Inspiciens autem Philistheus puerum David  
cum funda et baculo ad se venientem  
despexit eum dicens:

numquid ego canis sum quod  
tu venis ad me cum baculo

ego autem venio ad te in nomine Domini  
exercituum quibus exprobrasti  
hodie et percussiom te in nomine sancto eius

quare non venisti ad pugnam cum gladio,  
hosta et clipeo

non in gladio hasta et clipeo salvat Dominus  
sed in virtute sua et ipse tradet te hodie in  
manu meo et auferam coput tuum ut  
sciat omnis terro  
quia est Deus in Israhel  
veni ergo ad me et dobo cornes tuas  
volatilibus caeli et bestiis terrae

I pursued them, and when they rose against me,  
I took them by the chin and strangled the lion or  
bear. Therefore, this Philistine  
will be as one of them.

Then go, and may the Lord  
who snatched you from the lion's mouth  
deliver you from the hand of the Philistine.  
Go, conquer, fight, triumph,  
and remove this reproach from us.

Go, conquer, fight, triumph,  
and remove this reproach from us.  
Now when the foolish Philistine saw the boy David  
coming toward him with a sling and staff,  
he disdained him, saying:

Am I a dog  
that you come to me with a stick?

I come to you in the name of the Lord  
of the armies that you have defied today,  
and I will slay you in his holy name.

Why haven't you come to fight  
with a sword, a spear, and a shield?

The Lord does not save by a sword, a spear, or a  
shield but by his strength;  
and he himself today will deliver you  
into my hand, and I shall cut off your head,  
that all the world may know  
that there is a God in Israel.  
So come toward me, and I shall give your flesh  
to the birds of the sky and the beasts of the earth.

cum ergo insurgeret Philistheus ad certomen in  
eundum festinavit David et fundo iecit lapidem  
percussiens Philistheum in fronte et cecidit in faciem  
suom super terrom

Et fugerunt t Philistei a facie Israel et dissipati sunt  
ob exercitu Saul.

Cum autem reverteretur David percusso philisteo  
aggressae sunt filioe Sion cantantes  
in corosque ducentes in timpanis loetitua, pludentes,  
ludentes et dicentes.

Percussit Saul mille  
et David decem millio et abstulit  
opprobrium ex Israel

3

### De Tempore Interfecto Sisara

Interfecto Sisara principe exercitus Canoneorum  
cecinit Debora Prophetissa in júbilo cordis canticum  
loetitiae Dominum et dixit:

oudite reges ego sum  
quoe Domino canom  
ego sum quoe psallom  
Deo Israel  
Surge Debora et loquere canticum.

Venerunt reges et pugnaverunt  
sonitus tubae auditus est,  
fragor et concussio ormarum.

pugnaverunt reges Chonoon odversus Israel  
de coelo dimicatum est contra eos stellae monentes in

When the Philistine rose to contend against him,  
David ran and hurled a stone from his sling,  
striking the Philistine on his forehead,  
and he fell on his face on the ground.

And the Philistines fled before Israel  
and were scattered in the face of Saul's army.

When David returned,  
the Philistine having been slain,  
the daughters of Zion song, danced, and played  
on timbrels for joy, clapping, rejoicing, and saying:

Saul has slain a thousand;  
and David has slain ten thousand  
and removed the reproach from Israel.

3

### When Sisera had been slain

When Sisera, the commander of the Canaanite army,  
had been slain, the prophetess Deborah sang a song  
of joy to the Lord with happy heart, saying:

Hear, kings, I am she  
who will sing to the Lord;  
I am she who will sing a psalm  
to the God of Israel.  
Rise, Deborah, and sing your song.

Kings come and fought;  
the sound of the trumpet was heard,  
the clanging and clashing of weapons.

The sound of the trumpet was heard,  
the clanging and clashing of weapons.

ordine et cursu suo adversum Sisaram pugnaverunt  
torrentes traxerunt cadavera inimicorum nostrorum.  
stellae pro Israel pugnaverunt  
torrentes taxerunt cadavera inimicorum nostrorum.

ubi collisi sunt currus  
ubi hostium suffocatus  
est exercitus ibi narrentur iustitiae Domini  
ibi cantentur mirabilia Dei  
surge surge Debora et loquere canticum  
Surge, surge Debora et loquere canticum  
cor meum diligit principes Israel  
qui propria voluntate obtulistis vos periculo  
qui obtulistis animas vestras morti  
pro tabernaculis Israel

obtulimur animas nostras pro tabernaculis Israel

Nova bella elegit Dominus  
femina percussit clarum principem militiae  
Chananeorum benedicta inter mulieres lahel Cinei  
Sisaras ruit inter pedes tuos, defecit et mortuus est  
volvebatur ante pedes tuos  
et iacebat exanimis et miserabilis  
vidit Israel et exultavit.

vidit Israel et exultavit.  
Sic pereant omnes inimici Domini qui autem diligunt  
Deum Israel  
Sicut sol in ortu suo splendeant ita rutilent.  
memoria impiorum pereat cum sonitu.  
sic pereant omnes inimici Domini, sic pereant.

The kings of Canaan fought against Israel;  
from the sky war was waged against them.  
The stars remained in their set places  
and fought from their courses against Sisera;  
torrents swept away the dead bodies of our enemies.  
Stars fought for Israel;  
torrents swept away the dead bodies of our enemies.

Where the chariots collided,  
where the opposing army was snuffed out,  
there let the righteous deeds of the Lord be told,  
there let the wonders of God be sung.  
Rise, rise, Deborah, and sing your song.  
Rise, rise, Deborah, and sing your song.  
My heart loves the princes of Israel,  
you who exposed yourselves to danger of your own  
will, you who risked your lives  
for the tabernacles of Israel.

We risked our lives for the tabernacles of Israel.

The Lord chose new forms of warfare;  
a woman slew the celebrated commander of the  
Canaanite army. Jael the Kenite is blessed among  
women. Sisera fell at her feet; he died and is no  
more. He tumbled down at her feet  
and lay there lifeless and wretched.  
Israel saw this and rejoiced.

Israel saw this and rejoiced.  
Thus may all the enemies of the Lord perish,  
but those who love the God of Israel shine  
like the sun at sunrise, brightening like the dawn.  
May the memory of the impious vanish with a thun-  
derclap. Thus may all the enemies of the Lord perish,  
thus may they perish.

#### 4 Diluvium Universale

Cum vidisset Deus  
quod in immensum increvisset hominum malitia  
super terram et omnis eorum cogitatio intenta esset  
in malum dixit:

Ecce homines quos creavi  
omnes peccaverunt,  
omnes declinaverunt  
non est qui recordetur mihi  
non est qui convertatur ad me  
non est qui faciat bonum,  
non est usque ad unum.

Noe, ubi es?

Ecce adsum Domine.

Audi quae dicam tibi.

Loquere domine quia audit servus tuus.

Finis universae carnis venit coram me.  
Poenitet me fecisse hominem.

Quare poenitet te humanum genus creasse,  
quare furor tuus insurgit adversus homines?  
Quia repleta est terra iniquitate eorum.  
Parce, parce Domine,  
parce populo tuo  
et ne des humanum genus in perditionem.

#### 4 The Universal Flood

When God saw that the wickedness of men  
was increasing greatly on the earth  
and that their every thought was intent on evil,  
he said:

Behold, the men whom I created,  
all have sinned, all have fallen away,  
all have forsaken me (*Tenor*),  
all have forsaken you (*Chorus*);  
there is not one who remembers me,  
there is not one who turns to me,  
there is not one one does good,  
there is not a single one.

Noah, where are you?

Here I am, Lord.

Hear what I say to you.

Speak, Lord, for your servant is listening.

I intend to put an end to all flesh.  
I regret that I made man.

Why do you regret that you made the human race?  
Why does your wrath rise against men?  
Because the earth is full of their iniquities.  
Spare, spare, Lord,  
spare your people,  
and do not destroy the human race.

Non parcam his qui me oderunt,  
impiorum non miserebor sed omnes sub aquis  
demergam.

Quid faciam miser quomodo effugiam ab impetu  
aquarum inundantium?

Fac tibi ligneam arcam, et ingredi in eam cum  
filiis tuis  
ut aquas effugas quae submergent omnes  
habitatores terrae.

Agite, ruite, furentes austru.  
Agite, ruite, furentes austru.  
Movete turbines ciete pluvias.  
Per vos praecipiti saeviat impetu effusis imbris  
tempestas horrida.  
Caelum horrisono fragore mugiat.  
Terrarum ardua tremiscant tonitrua  
Astra per nubila erumpant fulgura.  
Flammescant ignea  
fulgorum lumina.  
Strepenti strideant rumore fulmina.  
Superba montium feriant culmina  
ventorum rabies aera verberet.  
Effusa grandine nimbi praecipitent.

Dirupti sunt ergo omnes fontes aquarum et cataractae  
caeli apertae sunt  
et longa imbrum continuatione per quadraginta dies  
et quadraginta noctes  
facta est inundatio super universam terram.  
Aquis arva demerguntur,  
flavae segetes sternuntur,  
floribusque viduata madent prata,

I shall not spare those who hate me;  
I shall not have mercy,  
but I will submerge them all under the waters.

What shall I do, poor wretch that I am?  
How will I escape from the force of the flood waters?

Build yourself a wooden ark  
and go into it with your sons,  
that you may escape the water  
that will cover all the inhabitants of the earth.

Come, rush, raging south winds.  
Come, rush, raging south winds.  
Rouse the whirlwinds and stir the rains.  
Through you may the horrible tempest rage,  
with violent impetus, with downpours of rain.  
May the sky rumble with terrifying thunder.  
May the heights of the earth tremble with thunder,  
may the lightning bolts shoot through the cloudy  
skies.  
May the fiery flashes of lightning blaze.  
May the thunderbolts crack with rattling.  
May the highest heights of the winds cause the skies to vi-  
brate.  
May the clouds hang heavy, with hail pelting down.

All the fountains of water burst,  
and the waterfalls of the sky were opened,  
and an inundation occurred  
over the face of the whole earth  
during a long period of incessant downpours  
for forty days and forty nights.  
Fields are submerged under the waters,  
crops of golden grain are laid flat,

villae cadunt et vineta  
fero gurgite deleta  
et colonis deplorata  
iacent sata.  
Summis haerent pisces silvis sedes fuit  
quae columbis supra silvas damae natant  
dum absorptae ab undis cadant.  
Lupis natant inter oves,  
inter canes, inter boves,  
omne vivens in profunda  
vada maris trahit unda.  
Omne quod sub caelo patet  
aquae vi demersum latet.

Videntes autem homines quod in tantam altitudinem  
increvissent aquae  
ad altissima montium culmina confugiebant  
et lamentabili ululatu complurantes  
mendaces deos suos incusabant dicentes:

Heu quae superum rabies,  
quae coelitem letifera  
nos vexat inclementia,  
heu nos tristes heu dolentes  
nimis caelo invisas gentes,  
quae nos dira et execrata  
quae funesta trahunt fata!

Crudeles o deos,  
o numina dira  
tam fera nos ira  
cur agitis reos?  
Cur nulla pietatis nos recusatis  
mortales ad dura cur fata damnatis.

meadows are drenched, stripped of flowers;  
country houses topple down,  
vineyards are wiped out by the wild flood,  
and farmlands lie mourning their farmers.  
Fish hang on the highest oaks,  
formerly the seat of doves,  
deer swim over the forests  
until they perish, swallowed by the waves.  
Wolves swim among sheep,  
among dogs, among cattle;  
the wave drags down all living things  
into the profound depths of the sea.  
Everything that extends under the sky  
lies submerged by the force of the waters.

When men saw that the waters had risen to such a  
high altitude,  
they took refuge on the highest summits of the moun-  
tains  
and, crying with lamentable wailing,  
they accused their false gods, saying:

Woe, what rage on the part of the gods,  
what deadly inclemency  
of the heavenly gods distresses us;  
woe to us sad, woe, suffering,  
peoples hated exceedingly by heaven,  
what dire and execrable,  
what calamitous fates drag us down!

O cruel gods,  
o dire numinous powers,  
why do you pursue us sinners  
with such wild wrath?  
Why do you reject us mortals with no compassion,  
why do you condemn us to cruel fates?

Sic demersis sic deletis  
vos mortalibus gaudetis,  
O iniquam saevitiam  
o deorum sevissimam nequitiam

O iniquam saevitiam  
o deorum sevissimam nequitiam.

Age lupite impie ferox tiranne caelitem  
age triumphae plaude nostris aerumnis  
gaude nostris laetare cladibus  
istis te iactes laudibus.  
Nostros adfletus  
exulta laetus  
nostro crudelis dolore pascere  
nostro iam satia pectora luctu.

Orbis molem cur creasti  
ut aquae vi deprimeres?  
Cur viventes procreasti  
diluvio ut perimeres?  
Cur ad clivum nos vocasti  
quem subito adimeres.  
O inanem dementiaem,  
O immanem tonantis inclementiam.

O inanem dementiaem,  
O immanem tonantis inclementiam.

Post dies vero centum et quadraginta quibus aquae  
obtinerunt terras  
recordatus est dominus Noe et ait.

Fontes abyssi iam claudantur  
cessent iam pluviae imminuantur  
aquae decrescant ripis flumina mare

So you rejoice in mortals,  
covered with water and wiped out,  
o iniquitous rage,  
of cruelest wantonness of the gods.

O iniquitous rage,  
o cruelest wantonness of the gods.

Come, Jupiter, impious, fierce tyrant of the skies,  
come, triumph, clap at our hardships,  
delight, rejoice in our destruction,  
boast with these praises.  
Exult, happy, in our weeping,  
feast, cruel god, on our pain,  
satisfy your heart with our mourning.

Why did you create the mass of the earth  
to weight it down with the force of water?  
Why did you create living things  
to kill them with the flood?  
Why did you call us to the mountain  
that you suddenly removed.  
O foolish madness,  
o the thunderer's monstrous inclemency.

O foolish madness,  
o the thunderer's monstrous inclemency.

After a hundred and forty days  
during which water held sway on the earth,  
the Lord remembered Noah and said:

Let the fountains of the abyss be closed,  
let the rains cease,  
let the waters recede,

ad litora redeat  
ut Noe ex arca possit egredi.

Polos sydereas  
nubila linquite.  
Campos aethereos  
lumina cingite  
stent iam silenti  
aere venti  
Imbres iam cessent  
nec aquae terras amplius divescent..

En clara iam dies  
quae caelum serenat  
ventosque refrenat  
mitissima quies  
O felix dies  
O dies beata  
o dies super omnes fortunata,  
O dies beata.

iam nubila Phoebus  
Olympo detergit,  
et pristinos rebus  
nitores aspergit.

O felix dies  
O dies beata  
o dies super omnes fortunata,  
O dies beata.

Cum ergo decrevissent aquae et caelo reddita  
esset pristina serenitas  
egressus est Noe cum suis ab arca  
et offerens Deo sacrificium audiit illum sibi dicentem.

let the rivers decrease from their banks,  
let the sea return to its shores,  
that Noah may come out of the ark.

Clouds, depart  
from the starry skies;  
lights, gird  
the ethereal expanses.  
Now let the winds  
stand silent in the sky;  
now let the downpours cease,  
that the waters may no more ravage the earth.

Behold, a clear day  
that calms the sky  
and checks the winds,  
a mildest quiet:  
O happy day,  
o blessed day,  
o day fortunate above all others,  
o blessed day.

Now Phoebus removes  
the clouds from Olympus  
and brightens  
the former luster of things.

O happy day,  
o blessed day,  
o day fortunate above all others,  
o blessed day.

When the waters decreased  
and the sky's former calmness was restored to it,  
Noah came out of the ark with his family  
and, offering sacrifice to God, he heard him say him:

Nequoquam ultra Noe moledicom terram propter  
homines, sed stoluom pactum meum vobiscum  
quod numquam omplius diluuium oquorum immittam.  
quod signum pones Domine ut recorderis tui pacti  
quod nobiscum stolusit?  
arcum meum ponam in nubibus quod erit signum  
foederis inter  
me et terram

O Iris aurea discolor  
iris succinto nubibus  
et irrorata pluuiis  
iom inter defluos  
emicos imbres versicolore luce serenior  
Prisco tu renovas divini foederis signo beata  
O iris aurea iris amata.

Tu lucida rubes  
Tu caelum serenoes  
et imbribus plenos  
tu dissipēs nubes

Tu nuntia pacis  
nos hilores facis  
O iris beata  
o iris amata.

Never again, Noah, shall I curse the earth on ac-  
count of men, but I shall establish my covenant with  
you because never again shall I send a flood of wa-  
ters. What sign, Lord, will you give  
that you may remember the covenant  
that you have established with us?  
I shall set my rainbow in the clouds;  
it will be a sign of the covenant  
between me and the earth.

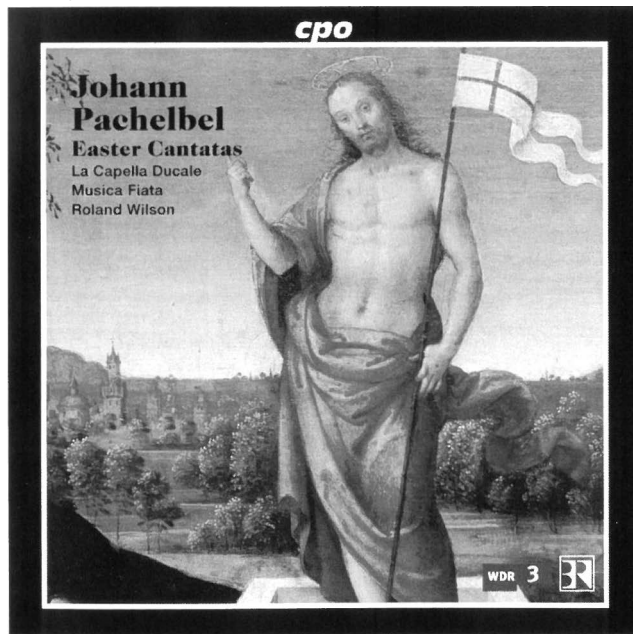
O golden Iris, multicolored,  
rainbow girt with the clouds  
and moistened by the rains,  
now you shine between the downpours  
with iridescent light, more brightly than before.  
You renew blessed signs of the divine covenant.  
O golden Iris, beloved rainbow,

you redden with bright light,  
you brighten the sky,  
and may you scatter the clouds  
heavy with showers.

You herald of peace,  
make us happy,  
o blessed Iris,  
o beloved rainbow.

*Translated by Susan Marie Praeder*

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# Giacomo Carissimi (1605-1674)

## Oratorios

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| 2 | <b>Dialogo del Gigante Golia</b>             | 13'19 |
| 3 | <b>De Tempore Interfecto Sisar</b>           | 13'25 |
| 4 | <b>Diluvium Universale – Dialogo del Noe</b> | 25'55 |

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