

**EVIDENTIA\***



# THE VISUAL POWER OF WORDS

17<sup>th</sup>-century settings of  
Tasso and Guarini

Theatro dei Cervelli  
Andrés Locatelli

# EVIDENTIA | the visual power of words

*"Stando che lo stile sia un instrumento co 'l quale imita il poeta quelle cose che d'imitare si ha proposte, necessaria è in lui l'energia, la quale sì con parole pone inanzi a gli occhi la cosa che pare altrui non di udirla, ma di vederla..."*

Besides the instrument of style, which allows him to imitate what he intends, a poet needs the virtue of *energia*, which displays things in such a way that it would not seem to hear them, but to see them...

Torquato Tasso, *Discorsi dell'Arte Poetica*, 1565

**M**usic and rhetoric are inextricable. However, in certain periods of music history, the art of discourse and persuasion has been at the core of theoretical thought and artistic expression. One of these key moments was the prolific creative season flourished in post-Tridentine Italy at the turn of the 17th century, with the court of Ferrara as its epicentre. Torquato Tasso (1544-1595) and Giovanni Battista Guarini (1538-1612) - poets, playwrights and theoreticians - were amongst the protagonists of a cultural current marked by a spirit of endless curiosity for the Classics and an avid search for experimentation in all fields of art. Tasso's epic poem **Gerusalemme Liberata** and Guarini's pastoral tragicomedy **Il Pastor Fido** are undoubtedly two of the most celebrated works of the time. Their successful reception and long-lasting influence on world literature, music and drama are due, at least partly, to the authors' unmatched mastery of eloquence and innovative expressive skills to describe the human soul.

A similar quest for understanding the true nature of human emotions was pursued at the time by composers of the so-called **seconda prattica** – a ground-breaking new approach coined by Claudio Monteverdi himself that redefined the relationship between words and sound in vocal music. The 'pandemic' effects of this revolution were soon felt throughout the continent as they expanded from the madrigal into all polyphonic genres defying the rules of counterpoint in synergy with the newly born language of monody. Next to the divine Monteverdi, also the eccentric Sigismondo d'India (1582-1629) and the erudite Domenico Mazzocchi (1592-1665) made exemplary use of the rhetorical potential of such new practices in their musical settings of verses by Tasso and Guarini.

This programme explores the concept of **evidentia**, a term frequently found in Latin and early-modern authors as a translation (and fusion) of Greek terms 'energeia' and 'enargeia'. **Evidentia** is the virtue of visual representation through speech. A latent discursive force hidden within words that skilful orators exploit to trigger the audience's phantasy. When poetry intertwines with music, this sensory potential reaches its peak and excites the subjectivities of performers and listeners beyond all boundaries of imagination.

## PROGRAMME

Claudio Monteverdi, *Il settimo libro de madrigali*, 1619 (text by Tasso)

**Al lume delle stelle**

Tarquinio Merula, *Il quarto libro delle canzoni da suonare*, 1651

**Canzon sesta "La Illica"**

Sigismondo d'India, *Le musiche da cantar*, 1609 (text by Guarini)

**Cruda Amarilli**

Claudio Monteverdi, *Il terzo libro de madrigali*, 1592 (text by Tasso)

**Vattene pur, crudel, con quella pace**

**Là, tra 'l sangue e le morti**

**Poi ch'ella in sé tornò**

Luca Marenzio, *Il primo libro de madrigali*, 1580 (text by Guarini)

**Tirsi morir volea (diminutions by Giovanni Bassano)**

Claudio Monteverdi, *Il quinto libro de madrigali*, 1605 (text by Guarini)

**E così a poco a poco**

Claudio Monteverdi, *Il quinto libro de madrigali*, 1605 (text by Guarini)

**Ecco, Silvio, colei che in odio hai tanto**

**Ma se con la pietà non è in te spenta**

**Dorinda, ah Dorinda, dirò mia!**

**Ecco piegando le ginocchia a terra**

**Ferir quel petto, Silvio?**

Tarquinio Merula, *Il quarto libro delle canzoni da suonare*, 1651

**Canzon quinta "La Ferrara"**

Domenico Mazzocchi, *Madrigali a cinque voci*, 1638 (text by Tasso)

**Chiudesti i lumi, Armida**

Length: 55'-60'



## Theatro dei Cervelli

Lina Marcela López, Esther Labourdette (sopranos)

Jacopo Facchini (alto)

Roberto Rilievi (tenor)

Marco Saccardin (bass, theorbo)

Claudia Combs (violin)

Lina Manrique (violin, viola da gamba)

Diana Fazzini (violone, viola da gamba)

Ryoko Katayama (harpsichord, organ)

Marta Graziolino (harp)

Andrés Locatelli (recorder, conductor)



**Andrés Locatelli** is an Argentine-Italian recorder player, conductor and musicologist. He graduated in 2001 from Escuela Nacional de Musica in Rosario (Argentina), his hometown. Subsequently, he studied recorder and baroque music with professors Gabriel Persico, Adrián Van der Spoel, Gabriel Garrido, Michael Form, and others. He moved to Holland in 2005, where he took instrument lessons with Paul Leenhouts, Walter van Hauwe and Jorge Isaac at the Amsterdam Sweelinck Conservatoire.

He completed his Master's studies in Musicology in 2016 and his PhD in 2020 at the renowned Department of Musicology and Cultural Heritage of Cremona, University of Pavia (Italy), with a dissertation on early-15th-century composer Matteo da Perugia. Parallel to his academic activity, he participated in choir and orchestral conducting courses and master classes taught by Facundo Agudín (Switzerland), Adrián van der Spoel, Rob Vermeulen (The Netherlands) and Michael Reif (Germany).

As an instrumentalist, he has collaborated with well-known early music ensembles, such as Concerto Italiano (Rinaldo Alessandrini), Les Musiciens du Louvre (Marc Minkowski), Musica Temprana (Adrian van der Spoel), Ensemble Elyma (Gabriel Garrido), Holland Baroque (Judith Steenbrink), La Chimera (Eduardo Egüez) and La Venexiana (Claudio Cavina). He has performed, often as a soloist, in prestigious venues and festivals around Europe, such as Teatro alla Scala (Milan), Staatsoper (Berlin), Concertgebouw, Muziekgebouw (Amsterdam), Salle Gaveau (Paris), Festival Misteria Paschalia (Krakow), Festival Monteverdi (Cremona), Festival Bach (Lausanne), Festival Oude Muziek (Utrecht), Festival Enescu (Bucarest), Academia Liszt (Budapest), Festival Klangvokal (Dortmund). He has recorded for Naïve, Cobra Records, Pentatone and K617.

As a conductor of 17th and 18th-century music, he has appeared in concerts in Holland, France, Switzerland, Italy and South America. In 2016, he conducted the renowned orchestra Concerto Köln for the modern première of Francesco Cavalli's "Veremonda, l'amazzone di Aragona" (a co-production of Schwetzingen Festspiele and Mainz Staatstheater, directed by Amelie Niermeyer). The production was acclaimed by the international press (Financial Times, Opernglas, OP Online). In 2017 he created the ensemble Theatro dei Cervelli, based in Basel (Switzerland) and devoted to the rediscovery of 17th-century Italian music. He collaborated with theatre director Jeffrey Döring (Goldstaub e.V) in 2019 in the creation of *Wankelmut der Herzen* (Landesmuseum Württemberg, Stuttgart), an innovative interdisciplinary project of experimental theatre and vocal music by Claudio Monteverdi.

As a musicologist, he has lectured in the U.S. (Princeton University), Spain (Universidad de Oviedo), Italy (Ars Nova Certaldo, Fondazione Franceschini), Switzerland (Centre de Musique Ancienne di Ginevra), Belgium (Université Libre, Bruxelles) and Argentina (Universidad Nacional de Rosario, Conservatorio 'Manuel de Falla' of Buenos Aires). He is frequently sought after as a performance practice specialist to teach at early music conservatories and academies across Europe and South America. In 2019, he was Visiting Student Research Collaborator at the Department of Music of Princeton University.



## **Theatro dei Cervelli**

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