L'Arianna abbandonata e gloriosa

Presenting historically informed Italian baroque performance in a contemplation on grief and its transformational properties

Featuring Italian keyboard music and two contrasting performances of Claudio Monteverdi's *Lamento d'Arianna*

25 November 2014
8:00 pm
Mortlock Chamber
State Library of South Australia

Daniela Kaleva (Arianna)
Donald Nicolson (harpsichord)
Corinna Di Niro (Dorilla)
Philip Rene van Hout (sound design)

Image: Arianna e Bacco nell'isola di Nasso (1611) by Domenico Fetti, featuring commedia dell'arte actress Virginia Ramponi Andreini, La Florinda as Ariadne

Program

Part 1: L'Arianna abbandonata

The opening sound design incorporates a spoken narration of the prologue and first scene from the libretto by Ottavio Rinuccini of the opera *L'Arianna* (Mantua, 1608) composed by Claudio Monteverdi from which *Lamento d'Arianna* originated. The music score of the opera has been lost.

In the prologue, God Apollo descends from the clouds to address the honoured guests of the wedding between Francesco IV Gonzaga, Duke of Mantua (1586-1612) and Margaret of Savoy (1589-1655) for which the opera was created. In the first scene, the Goddess Venus predicts that the Athenian hero Teseo (Theseus) will abandon the Cretan princess Arianna (Ariadne). Feeling empathy for Arianna, Venus persuades Amore (Cupid) to inflame Bacco (God Bacchus/Dionysus) and Arianna with mutual desire.

1. A selection of Italian keyboard music and improvisation

2. *Lamento d'Arianna*: The concert solo version

The chamber solo version of the lament consists of the first five sections closing with the moralising line *Così va chi tropp'ama, e troppo crede* (So it goes with those who love and trust too much). This interpretation aims to emulate established modern practice of early recitative performance demarcated by an emphasis on sound production, a lack of regular rhythm and use of unscored ornamentation.
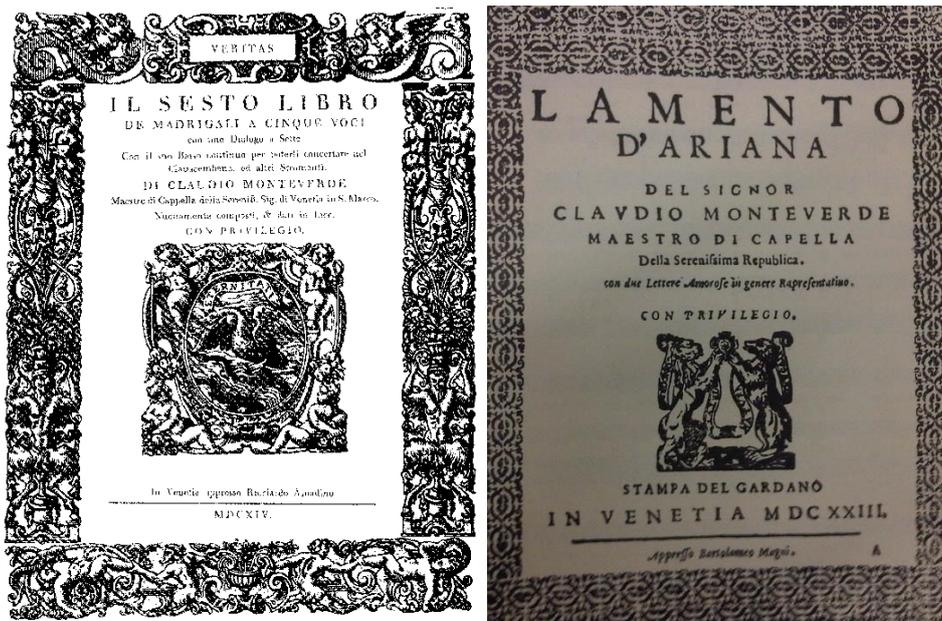
Covers of the first prints of the lament: the madrigal in the 'Sixth Book of Madrigals for Five Voices' by C.Monteverdi – R.Amadino (Venice, 1614) and of the version for solo voice and continuo – B.Magni (Venice, 1623)

Part 2: L'Arianna gloriosa

1. 'Grief in Greek Myth: Revisiting the Ariadne Story' – Prof. Han Baltussen

2. *Lamento d'Arianna*: The semi-staged dramatic scene in a modern remix of soundscape design and historically informed representative style.

This version encompasses the entire lament scene according to Rinuccini's libretto. It includes interjections by the fishermen chorus who, following Greek tragedy practice, comment on the action and express their empathy for Arianna, and a dialogue between Arianna and her servant Dorilla. The scene is supplemented by lines from the finale of the opera where Bacco confirms Arianna's triumphal metamorphosis: *Gloriosa mercé d'alma che sprezza/per celeste desio, mortal bellezza* (Glorious reward for her who rejects mortal beauty/for the true love of an immortal god).

This performance uses a practice-led approach to explore recent research into historically informed representative style or *stile rappresentativo* (a combination of early opera recitative, rhetorical gesture and *commedia dell'arte*). The sound design includes pre-recorded voices. It employs four additional sections of music during the dialogue between Arianna and Dorilla.

Both interpretations of *Lamento d'Arianna* are based on Nicholas Routley's edition of the music (Sydney: Saraband Music, 1999) informed by two manuscripts which contain more sections of music than previously attributed: the GB-Lbm Add.30491 London manuscript copied by composer Luigi Rossi in accordance with the I-Fn Banco Rari 238 Florence manuscript.

Bacchus and Ariadne (1630–32) by Alessandro Turchi

This live performance is part of Dr Daniela Kaleva's research which investigates new advances in early recitative performing practice and their reception by modern audiences. Patrons are kindly invited to participate in the audience research by responding to two audience surveys.

The Myth of Ariadne and Theseus

The story is already quite old (found in Homer and Hesiod, both c. 750–700 BC) and despite some variations is in outline fairly stable. It is told from an Athenian perspective. At a time that Athens was under the dominion of King Minos at Knossos (Crete), Theseus, the son of King Aegeus of Athens, joins the young men and women to be sacrificed as a tribute. But his brave plan is to defeat the monster that devours those in the tribute and is housed in a labyrinth (Minotaur, "Man-bull"). Theseus succeeds in this task only because Ariadne, the daughter of King Minos, assists him with a thread of wool, which allows him to exit the labyrinth. The collaboration may not have been completely voluntary, since Theseus shows all the signs of being a clever and resourceful Greek, having promised marriage if she helps him and the plan succeeds. Possibly in awe of this handsome and resolute outsider, Ariadne has given in to his request and is excited about a future with his heroic figure. After leaving together they halt on the island of Naxos where Theseus changes his mind: he abandons Ariadne while she is asleep and the consequences are serious. Ariadne is left on the island to fend for herself with nowhere to go, while Theseus (in the excitement?) forgets to hoist the right colour sail — an agreed signal to his father about his success (white sails) or failure (black sails). Waiting on the cliffs, his father spots the black sails from afar and in despair throws himself off the rocks into the sea (which is henceforth called the Aegean Sea).

Han Baltussen

Bacchus and Ariadne (1520–1523) by Titian

Grief in Greek Myth: Revisiting the Ariadne Story

The brief talk will introduce the opera and will highlight a few points to contextualise the continuity and innovation of the 1608 version, and to illustrate how empathy can allow us to understand better Ariadne's grief. The story of Ariadne and Theseus is one of emotional highs and lows: it goes from triumph and hope to betrayal and despair. It was quite popular in antiquity, and, once rediscovered, became a much used motif in early modern literature and music. The *Lament of Arianna* (1608) is one such example of an early modern adaptation. Is this a story of grief? The loss of a fiancé by abandonment can of course not be compared to the death of a parent or sibling, a friend (or even loss of possessions, honour, or one's country through exile — all as common in the Greco-Roman world as they are today as Cicero attests in *Tusculan Disputations* 3.81). Yet Ariadne clearly has reason to mourn a life that was promised but will no longer materialise. As we will see, her case involves several emotions including anger, sadness and grief, both in a real and metaphorical sense: the promised marriage refers to a possible future, her loss of her country and family to her past. Rinuccini's libretto emphasises certain emotions over others, because he was influenced by the version of the story found in the Roman poets Catullus and Ovid.

Professor Han Baltussen

Bacco e Arianna (1620) by Guido Reni

L'Arianna abbandonata e gloriosa (Ariadne – abandoned and glorious)

When the first opera composers experimented with *seconda pratica* composition in the new style of recitative, they were inspired by ideals of music in Greek tragedy. While these ideas foregrounded the inception of opera, existing compositional techniques and experimentation created a new musical form and language to express the inflections, meaning and emotions inherent in the libretto in a more clear and precise style than possible in the existing polyphonic madrigals where text was difficult to understand due to the overlapping of voices. Similarly, performers working on early opera and recitative today advocate ideals of historical style and accuracy but have no other choice than to use the techniques and media that are presently available to them.

Lamento d'Arianna was the climax of the opera *L'Arianna* (music lost) by poet Ottavio Rinuccini (1562-1621) and composer Claudio Monteverdi (1567 – 1643). The opera was created at the outset of the operatic genre in 1608, for the wedding of Francesco IV Gonzaga, Duke of Mantua (1586-1612) and Margaret of Savoy (1589-1655). The extant solo version of the lament is a masterpiece of word-and-tone setting that articulates Arianna's distress after Teseo abandons her on the island of Naxos. Since its inception, performers have been attracted to the lament and its abundant emotional charge.

Historically informed performance of the theatrical representative style or *stile rappresentativo* has been lost for both performers and audiences today. This lack is nowhere more evident than in the performance practice of the famous *Lamento d'Arianna* which has become a canon of early opera recitative but has had a life as a concert or recording solo piece rather than a theatrically-conceived theatrical piece because of the loss of the music score. Yet witness accounts refer to the affective response of the audience with admiration for the composition, the abilities of the musicians and the singers; amongst them a standout performance of the lament by *commedia dell'arte* actress Virginia Ramponi Andreini, La Florinda (1583 – c.1630). Conversely, this history makes the *Lamento d'Arianna* a suitable piece for experimentation with different performing practices.

The semi-staged dramatic scene in this performance explores the notion of the theatrical representative style as outlined by Anne MacNeil's historical study of theatrical practices at the Gonzaga court at the time of *L'Arianna's* premiere. According to MacNeil, its constituent elements are *seconda pratica* music combined with the crafts of rhetorical gesture and *commedia dell'arte*. The musical setting of the lament delivers the pathos of Arianna by upholding the text above the music, and the drama above sound production. We worked with the idea of a regular pulse or *tactus* (a slow movement of one beat per second or MM60) informed by the rehearsal method of early music specialist Andrew Lawrence-King and his practical guidance during a workshop sponsored by the Australian Research Council Centre of Excellence for the History of Emotions Europe (1100-1800). Lawrence-King maintains that the dramatic charge of early recitative is integral to the rhythm with which the text is set to music.

Rhetorical gesture was not only pertinent to orators but was part of humanist education, courtly demeanour, and actors' and singers' training. The gestures in this performance are informed by John Bulwer's treatises on human communication, gesture and body movement (1644-50), an anonymous Italian treatise on staging //

Corago (c.1630) and historical paintings of Ariadne reproduced in this program. These specific sources are complemented by a vast body of literature on rhetorical gesture and previous training with Helga M. Hill.

Commedia dell'arte techniques in this rendition are derived from knowledge and practice of the root form of the genre, the seventeenth century Italian *commedia dell'arte*, and previous training of both actresses with Antonio Fava. This includes a visible audience and references to the audience, as there is no fourth imaginary theatrical wall. In developing Arianna's characterization I considered components from the masks of two female archetypes: *l'innamorata* (the Lover or the female romantic lead) and *la signora* (the Lady) – the young woman married to the old Pantalone. This is supplemented by research into the corporeality of actresses playing the *l'innamorata* archetype and Virginia Ramponi Andreini, La Florinda who premiered the lament and specialised in *l'innamorata*.

The representation of passions (rationalized emotions) is an underlying element and present in historical sources of all three components of the representative style. We used the flow of specific passions such as grief, contempt, anger and rage amongst others to access musical and gestural phrasing, and to demarcate transitions.

Dr Daniela Kaleva

Images of commedia dell'arte actresses playing the role of the female romantic lead: on the left – a fragment from a painting depicting the famous Isabella Andreini (1562–1604) with actors from the Gelosi troupe, unknown artist, c. 1580, and on the right – La Florinda, Virginia Ramponi Andreini, Feather Book (1618) by Dionisio Minaggio. Isabella Andreini was the mother-in-law of Virginia Andreini..

Ottavio Rinuccini's text from *L'Arianna*

Lasciatemi morire,	Let me die,
e che volete voi, che mi conforte	And what could comfort me
in così dura sorte,	When my fate is so hard
in così gran martire?	And my torture so great?
Lasciatemi morire.	Let me die.
O Teseo, o Teseo mio,	O Theseus, o my Theseus,
sì che mio ti vo' dir, ché mio pur sei,	Yes, I still call you mine, for you are mine,
benché t'involi, ahi crudo, a gli occhi miei.	Even though, cruel man, you flee from my eyes.
Volgiti, Teseo mio,	Turn back, my Theseus,
volgiti, Teseo, o dio,	Turn back, my Theseus, oh God!
volgiti indietro a rimirar colei,	Turn back, and look again on her
che lasciato ha per te la patria, e il regno,	Who left her country and her kingdom for you,
e in queste arene ancora	And who upon this shore,
cibo di fere dispietate, e crude	Food for merciless wild beasts
lascerà l'ossa ignude.	Will leave her naked bones.
O Teseo, o Teseo mio	O Theseus, o my Theseus,
se tu sapessi, o dio,	If you only knew, o God.
se tu sapessi, ohimè, come s'affanna	If you knew, alas!
la povera Arianna,	How much poor Ariadne is suffering,
forse forse pentito	Perhaps you would, repentant,
rivolgeresti ancor la prora al lito;	Turn you prow to the shore again.
ma con l'aure serene	But, with the serene breeze
tu te ne vai felice, ed io qui piango.	You sail happily away, and I weep here;
A te prepara Atene	For you Athens prepares
liete pompe superbe, ed io rimango	A splendid celebration, and I remain
cibo di fere in solitarie arene.	Food for wild beasts on deserted shores;
Te l'uno e l'altro tuo vecchio parente	You will be embraced, one by one,
Stringeran lieto, ed io	By your old relatives, and I
più non vedrovvi, o madre, o padre mio.	Shall never see my mother or father again.
Dove, dove è la fede,	Where, where is the fidelity
che tanto mi giuravi	You swore to me so often?
così ne l'alta sede	Is it thus that you raise me
tu mi ripon de gl'avi?	To the ancestral throne?
Son queste le corone,	Are these the crowns
onde m'adorni il crine?	With which you adorn my brow?
Questi gli scettri sono,	Are these the sceptres
queste le gemme, e gl'ori?	These the jewels and ornaments:
Lasciarmi in abbandono	To leave me, abandon me
a fera, che mi stracci, e mi divori?	To beasts who tear and devour me?
Ah Teseo, ah Teseo mio,	Ah Theseus, Ah my Theseus,
lascerai tu morire	Will you leave me die
invan piangendo, invan gridando aita	Weeping in vain, in vain crying for help,
la misera Arianna,	Me, wretched Ariadne
ch'a te fidossi, e ti diè gloria, e vita?	Who trusted you, and gave you fame and life?

Ahi, che non pur risponde;	Alas, he doesn't reply.
ahi, che più d'aspe è sordo a' miei lamenti.	He is deafer than a snake to my cries.
O nembi, o turbi, o venti	O thunder, o whirlwinds, o storms
sommergetelo voi dentr'a quell'onde.	Sing him beneath those waves!
Correte orche, balene,	Hurry, whales,
e de le membra immonde	And with his defiled limbs
empiete le voragine profonde.	Fill the abysses of the deep!

Che parlo, ahi, che vaneggio?	What am I saying? Ah, what madness?
Misera, ohimè, che chieggio?	Wretched that I am, what am I asking?
O Teseo, o Teseo mio,	O Theseus, o my Theseus,
non son, non son quell'io,	It was not I
non son quell'io, che i feri detti sciolse,	Not I who spoke those wild words;
parlò l'affanno mio, parlò il dolore,	It was my grief that spoke, my pain,
parlò la lingua sì, ma non già il core.	My tongue spoke, indeed, but not my heart.

Misera, ancor da loco	Wretched me,
a la tradita speme, e non si spegne	I still harbour my betrayed hope and the
fra tanto scherno ancor d'amor il foco?	Flames of love are still not quenched by this disdain.
Spegni tu morte omai le fiamme indegne.	Come, Death, and quench these unworthy flames
O madre, o padre, o de l'antico regno	O mother, o father, o lofty palaces of the ancient
superbi alberghi,ond'ebbi d'or la cuna:	kingdom, where my cradle was of gold!
o servi, o fidi amici (ahi fato indegno)	O servants, o faithful friends (oh wretched destiny!),
mirate ove m'ha scorto empia fortuna,	Look where cruel fate has brought me.
mirate di che duol m'han fatto erede	Look at the pain to which my love, my trust, and the
l'amor mio, la mia fede, e l'altrui inganno,	Treachery of other have made me heir.
così va chi tropp'ama, e troppo crede.	So it is with one who loves too much and trusts too much.

This is the end of Arianna's lament and that of the version for solo voice and continuo.

Nacqui regina, e ne l'antica Creta	I was born a queen, and my life in ancient Crete was good,
fu bell'il viver mio, fin ch'al ciel piacque,	as long as heaven wished.
tempo è ch'io mora; al mio voler t'acqueta.	It is time for me to die; accept my wish.

Vivo, moro, o vaneggio?	Do I live, do I die, am I raving?
O pur son l'aura od ombra?	Am I but a shade or a breath?
Lassa, che far debb'io, che creder deggio?	What should I do, what must I believe?

Ma che sia di Teseo chi m'assicura?	But who will assure me that this is from Theseus?
Ancor pensi nudrir gl'aspri dolori	Wicked hope, do you still imagine that you can nourish
speranza iniqua? Ah mori	My harsh pains? Ariadne die!
non cercar Arianna altra ventura.	Do not seek any other future.

Io son, io son contenta,	I am, I am content. Take me wherever you like.
Scorgimi ove a te piace;	Take me wherever you like.
ma che mi lassi e spreggi	But it is a mad hope to imagine that he who leaves me
hor torni, e mi raccolga, è folle speme:	And scorns me might turn back to take me.
non si leve i pensier cangiono i regi.	Royalty does not change its mind so lightly.

English translation by Linda Barwick

DANIELA KALEVA (Arianna/Producer) is a Lecturer in Music at the University of South Australia (UniSA), and an Associate Investigator (AI) with the ARC Centre for the History of Emotions (CHE). As a scholar-performer she is interested in composition and performance techniques that represent the emotions in vocal genres, opera and incidental music using interdisciplinary approaches and creative practice research. She studied classical voice with Dame Joan Hammond and Merlyn Quaife at The University of Melbourne and rhetorical gesture with Helga M. Hill on a Dene Barnett Estate Scholarship. Her PhD on German music for the stage was supervised by the late Prof. Andrew D. McCredie. Daniela has produced, directed and performed in research-based productions with rhetorical gesture in Australia, amongst other for the Opera Studio, Victorian College of the Arts and the Newcastle Arts Festival. The Arianna Project commenced in 2011, see the first production *Lamento d'Arianna with Historically Informed Rhetorical Gesture* 2012 featuring Tessa Miller (soprano), Glenys March (harpsichord), Catherine Finnis (viola da gamba), and Helga M. Hill (gesture director) https://www.youtube.com/watch?v=6VR58XtCcXk and https://www.youtube.com/watch?v=2QdEQJi8IXQ.

DONALD NICOLSON (Harpsichord) is harpsichordist, organist and pianist. Hi is quickly establishing himself as an important part of the young Antipodean Early Music movement. Donald undertook postgraduate studies at the Royal Conservatorium in The Hague, the Netherlands studying under Ton Koopman and Tini Mathot, focussing especially on the interpretation of the 16th-century English Virginal music and the keyboard music of 17th-century France. Now based in Melbourne, Donald continues to work on both sides of the Tasman as keyboardist for the Australian Chamber Orchestra, Associate Keyboard Principal of the New Zealand Symphony Orchestra, and appeared as guest artist on harpsichord with the Vector Wellington Orchestra in November 2010.

CORINNA DI NIRO (Dorilla) first studied Commedia dell'Arte with maestro Antonio Fava in Italy in 2004. She then went on to create her company 'Commedia con Corinna' through which she has performed and taught in Australia, NZ, US, Italy & France. She has completed a BA in Media Arts / Drama, a first class Honours Degree in Performing Arts, and this year she completed her PhD in *commedia dell'arte* for a contemporary Australian context. Her new Commedia show 'The Royal Blood Bath' is part of Adelaide Fringe 2015. www.commediaconcorinna.com.

PHILIP RENE VAN HOUT (Sound design) is a South Australian sound engineer, sound designer, radio producer and announcer. His work includes sound tracks for spoken and written word performances, sound mixing and recording mixing. He engineers and presents for both live and delayed broadcasts for the Adelaide shows *Local Noise*, *The Range* and *The Borrowers*. He has worked for festivals such as the On the Road, Fringe and WOMADelaide; engineering theatre productions and sound and music for films and recently returned from working on Foley and special effects for two feature films *Infini* and *Terminus* by Shane Abbess to be released in 2015. Phil is also completing a PhD investigating the soundscapes of South Australia.

HAN BALTUSSEN (Speaker) the Hughes Professor of Classics at The University of Adelaide and a Fellow of the Australian Academy of the Humanities, and an AI with CHE. He has published on a wide range of topics in intellectual history, with a focus on Greek philosophy. He is currently engaged in projects on grief and consolation in antiquity and beyond, (self-)censorship, and also collaborates with fellow CHE AI Prof. Lisa Hill (Politics) on an ARC funded project that studies the influence of Stoicism on political ideas in the Enlightenment.

GIANCARLO CHIRO (Narrator's voice and Italian language coach) is a Senior Lecturer at the University of South Australia. He teaches and researches areas that cover Italian studies, ethnic and intercultural studies, cultural identity, language maintenance, migration and multiculturalism.

IOANA PETRESCU (English translation) is Lecturer in Professional Writing at the University of South Australia. Her areas of expertise are: writing (all aspects), editing and publishing, literary theory and criticism, and the sociology of writing (theory and practice of the relation author–literary agent/PR–editor–publisher–bookseller–reader). Ioana has published three volumes of poetry and over 100 poems in literary journals in Australia and overseas. She teaches courses in poetry, short fiction and novel writing.

NIGEL STARCK (Voice of Bacchus/Fisherman) is an author, broadcaster and actor with theatre experience in Sydney, Melbourne, Hobart, England, Thailand (Bangkok Repertory Society), and Adelaide (where he has made frequent appearances with the Therry Dramatic Society since 1998). His most recent appearance was in the South Australian première of *The Mousetrap* (2011), the Agatha Christie play that has been running in London's West End for more than 60 years. While that was supposed to be a final performance before retiring from the dramatic arts, Nigel has found the prospect of classical theatre, as offered by *L'Arianna abbandonata e gloriosa*, irresistible.

ANTHONY MARINOS (Voice of Fisherman) is an actor, voice artist, dancer, choreographer and director. He is a graduate of the 2013 acting class at the Adelaide College of the Arts and is currently completing his final year of Bachelor of Media Arts at the University of South Australia. He has played the roles of Siward in *Macbeth* (dir. Geordie Brookman), Oberon in *A Midsummer Night's Dream* (dir. Rhys McConnochie), Editor Webb in *Our Town* (dir. Chris Drummond), a Turkish soldier in the film *The Water Diviner* (dir. Russell Crowe). He was assistant director of *Nosferatu: The Undead* (dir. Russell Fewster), whilst also playing the role of Renfield.

JARED GERSCHWITZ (Voice of Fisherman) is studying Media Arts at the University of South Australia, majoring in Drama and Film and Television. He has appeared in the Cabaret Fringe Festival and with Independent Theatre in several productions, including *Playboy of the Western World* and *Caesar and Cleopatra*. Jared has also been performing in student films. Behind the camera, he has worked professionally as a production crew member; among his recent credits in that regard is the film *The Limited.*

SHANE DUNN (Costume, hair and makeup) is a costume and fashion designer based in Sydney, working for theatre, film, television and corporate events. His designs have been featured amongst others in Baz Luhrmann's *The Great Gatsby*, *Priscilla Queen of the Desert: The Musical* (Sydney Dance Company), and *Australia's Got Talent* (Channel 9). Shane has been making period costumes since 1975, many of which have contributed to projects directed by Helga M. Hill.

ANDREI GOSTIN (Lighting) is a producer and cinematographer, known for *Just Go* (2009), *Parting Shot* (2012) and *John Faust* (2014). He is also team leader (Technical Services) at the School of Communication, International Studies and Languages, University of South Australia.

JODIE KIRKBRIDE (Stage manager) is aspiring to be a producer in the film, television, theatre and the animation industry. She is in her final year of her Bachelor of Media Arts at the University of South Australia. She has produced several short films *Serial Killers for Life*, *Musca Domestica* and *Darryl's End*, and has been the production manager for the short film *The Limited*, and for UniSA's sell out theatre production *Nosferatu: The Undead.*

DEBRA ANDREACCHIO (Research assistant) is a studio piano teacher, a music tutor at the University of South Australia and a PhD Candidate in piano pedagogy at The University of Adelaide. She has presented lecture-recitals at Pedagogy Conferences around Australia and in 2012 at the World Piano Teachers' Conference in Serbia. Debra was President of the Music Teachers Association of South Australia from 2009 to 2013. She is an examiner for the Australian Music Examinations Board and a committee member of the Australasian Piano Pedagogy Conference Association.