

Forschungsportal Schola Cantorum Basiliensis

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Research project: "Realising the Basso Continuo on the Italian *Arpa a Tre Ordini*"

Basso Continuo on the Harp for "Alma che ti sollievi" (Orazio Michi)

Mara Galassi, harp; María Cristina Kiehr, soprano
(ed. Martina Papiro)

Abstract

Video recording and related materials to "Alma che ti sollievi", canzonetta for voice and basso continuo by Orazio Michi.

Video Recording on YouTube & Credits



Orazio Michi (c. 1595–1641):
"Alma che ti sollievi"

Mara Galassi, arpa a tre ordini & realisation of the basso continuo

María Cristina Kiehr, soprano

Arpa a tre ordini, copy of the Arpa Barberini, Girolamo Acciari, Rome 1632
by Dario Pontiggia, 2009, Milano (Italy)

Link: <https://youtu.be/g1sexNUEqJY>

Recorded on 4 February 2018
at the Schola Cantorum Basiliensis, Basel (Switzerland), Kleiner Saal

Sound engineer: Oren Kirschenbaum

Video production & editing: Elam Rotem

Project manager & concept: Martina Papiro

Special thanks to: Masako Art, Thomas Drescher, Martin Kirnbauer, Birgit Knab, Isabell Seider

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Sources for “Alma che ti sollievi”

Citta del Vaticano, Biblioteca Apostolica Vaticana, Barb. lat. 4151, cc. 30v–31r

This manuscript was compiled by several hands, probably between 1629–1638 ca. The first ten vocal pieces in the manuscript are by Orazio Michi and have been identified as autographs, but the subsequent n. 11, which is “Alma che ti sollievi”, is only attributed to Michi’s hand, cf. Lindgren & Murata 2018: 156, 158, 162; formerly, Margaret Murata had suggested that n. 11 was copied by the young singer Marc’Antonio Pasqualini, cf. Murata 2005, 336. View the manuscript: https://digi.vatlib.it/view/MSS_Barb.lat.4151/0032

Roma, Biblioteca Nazionale, Mss. musicali 56, cc. 23v–24v



c. 23v

A photograph of a page from a handwritten musical manuscript, page 24r. It features two staves of music written in black ink on aged, yellowish paper. The top staff begins with a treble clef and a common time signature. The lyrics are written in Italian cursive below the notes. The text on this page includes: "gli am o re a Gi tan per co re u ne Ah Ah che son tu oi de si r fol", "Ben che lagrime amare d' cuoi dolori", "Versi Licori", "Non creder ch' a tue fianne il co s' auer da", "Nè ch' a non l' alma pre da", "Con uer si in sospir uo len gli an do re", "Ah che son tu oi de si r fol: o fall ue ri", and "Riudi Riudi nel sen tuo fo co e tai".

c. 24r



c. 24v

View the entire MSS mus. 56:

<http://www.internetculturale.it/it/16/search/detail?instance=magindice&id=IT%5CICC U%5CMSM%5C0014249>

Text of "Alma che ti sollievi"

Alma che ti sollievi
a un dolce lume,
piega le piume.
Soverchio ti sospinge
un van pensiero.
Un ardir troppo altero
saettar gl'immortali
han per costume.
Ah, che son tuoi desir'
folli e fallaci.
Chiudi, chiudi nel sen'
tuo foco e taci.

You, my soul, who find relief
near a sweet light,
fold your wings.
Too far you are pushed
by a vain thought.
Haughty boldness
is usually punished
by the Immortals.
Ah, how foolish and deceptive
are your desires!
Lock this craving in your breast
and hold your tongue.

Ben che lagrime amare
a' tuoi dolori
versi Licori,
non creder ch'a tue fiamme
il cor s'accenda,
né ch'Amor l'alma prenda.
Conversi in sospir'
volin gli ardori.
Ah, che son tuoi desir'
folli e fallaci.
Chiudi, chiudi nel sen'
tuo foco e taci.

Although Licori sheds
bitter tears
over your sorrows,
think not that your flames
will ignite her heart,
nor that Love will conquer the soul:
Turned into sighs
let passions fly.
Ah, how foolish and deceptive
are your desires!
Lock your craving in your breast
and hold your tongue.

(Translation: Martina Papiro)

Selected Bibliography

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- Murata 2005.** Margaret Murata, “More Observations on Italian Florid Song in the Seventeenth and Eighteenth Centuries”, in: Sabine Ehrmann-Herfort and Markus Engelhardt (eds.), *Vanitatis fuga, aeternitatis amor. Wolfgang Witzemann zum 65. Geburtstag* (Analecta Musicologica 36), Laaber: Laaber 2005, 329–354.
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- Ziane 2020.** Alexandra Ziane, “Orazio Michi: Contemporary Testimonials, Documents, and Work”, in: Martina Papiro (ed.): *Groß Geigen um 1500 • Orazio Michi und die Harfe um 1600*, Basel: Schwabe Verlag 2020 (Basler Beiträge zur Historischen Musikpraxis 39), 243–272.

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