

Season 2016/17

G. F. Handel's

# SEVEN DEADLY SINS



**Juan Sancho**

Jan Tomasz Adamus |  
Capella Cracoviensis



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**Juan Sancho, Tenor**

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Handel's mastery to depict in music the human passions has been largely acclaimed and acknowledged. He is one of the main opera composers of all times and he needs no presentation.

Why then another CD about Handel's music? The idea we want to show here is quite peculiar, we could even say original. The seven deadly sins, as described and explained by the Roman Catholic Church, is a very systematic and precise approach to the human nature, more precisely, to human weaknesses. The opera seria is one of the best creations in the history of art on portraying the affetti of the human being. These affetti, considered in their negative sense, are very close to the religious idea of the seven deadly sins. All the crimes and misdemeanours we find in the baroque opera could be understood in light of the seven deadly sins, and therefore, Handel's tyrant, brute and despotic operatic roles are mirrors in which we can see this human depravity and lack of morality.

*Belshazzar's gluttony forces the fall of the Babylonian empire because he profanes the sacred vessels.*



Rembrandt's *Belshazzar's feast*

*Jupiter's lust ends with the death of Semele.*

*The allegorical role of "Il penseroso" depicts one of the forms of sloth: melancholy.*

*Berengario's greed and desire of ruling Italy is strongly defeated by Lotario.*

*Grimoaldo's envy and jealousy brings him to despair after making Rodelinda choose between marrying him or killing her own son.*

*Bajazet's pride and refusal to accept several times Tamerlano's clemency finishes with his own suicide.*

*The wrath is the passion that overwhelms Massimo and Tiridate in the arias performed here.*

The final section of this CD represents the damnation of the human being that has committed too many sins. To show this, we use Bajazet's masterful death, and as a light of hope, after the seven deadly sins and the damnation of the man, a final air from Theodora brings the relief and redemption to the soul.



Rubens's *Jupiter and Semele*

# Program

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Overture	Overture from Belshazzar
Gula / Gluttony	<b>Let festal joy triumphant reign</b> from Belshazzar
Luxuria / Lust	Sinfonia II Act from Ariodante  <b>Come to my arms</b> +Acc. <b>By that tremendous flood</b> from Semele Timpani Tremolo from Semele <b>Ah, take heed what you press</b> from Semele
Acedia / Sloth	Adagio from Organ concerto HWV 309 <b>Come rather Goddess</b>
Avaritia / Greed	Sinfonia III act <b>Non pensi quella altera</b> from Lotario <b>Son vinto, o Ciel</b> Lotario from Berengario <b>Regno, grandezza, vassagli e trono</b> from Lotario
Invidia / Envy	Sinfonia II act from Theodora <b>Fatto inferno è il mio petto</b> from Rodelinda <b>Pastorello d'un povero armento</b> from Rodelinda
Superbia / Pride	Adagio Concerto Grosso Op. 3 No 5 <b>Forte e lieto a morte andrei</b> from Tamerlano <b>A suoi piedi</b> from Tamerlano
Ira / Wrath	Sinfonia III act from Alcina <b>Fato tiranno e crudo</b> from Flavio
Damnatio/ Damnation	Acc. Figlia mia, non pianger, no from Tamerlano Sinfonia III° atto
Redemptio/ Redemption	<b>Descend, kind pity</b> from Theodora

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# Partners

# Date

capella  
cracoviensis

5.6.2017: Halle (DE)



Abraham Bloemaert's *The sloth*



Stanisław Chlebowski's *Tamerlan and Bajazet*

Cover: Hieronymus Bosch's *The Seven Deadly Sins and the Four Last Things*