G. F. Handel's

SEVEN DEADLY SINS



Juan Sancho

Jan Tomasz Adamus | Capella Cracoviensis



SEVEN DEADLY SINS

Juan Sancho, Tenor

Capella Cracoviensis | Jan Tomasz Adamus

Handel's mastery to depict in music the human passions has been largely acclaimed and acknowledge. 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 sistematic and precise approche 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 closed 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.

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 jealoussy brings him to despair after making Rodelinda choose between marring 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 overwehlms Massimo and Tiridate in the arias performed here.

The final section of this CD represents the damnation of the human being that has commited 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.



Rembrandt's Belshazzar's feast



Ruben's Jupiter and Semele

Program

Overture Overture from Belshazzar

Gula / Gluttony Let festal joy triumphant reign from Belshazzar

Luxuria / Lust Sinfonia II Act from Ariodante

Come to my arms +Acc. By that tremendous flood from Semele

Timpani Tremolo from Semele

Ah, take heed what you press from Semele

Acedia / Sloth Adagio from Organ concerto HWV 309

Come rather Goddess

Avaritia / Greed Sinfonia III act

Non pensi quella altera from Lotario **Son vinto, o Ciel** Lotario from Berengario

Regno, grandezza, vassagli e trono from Lotario

Invidia / Envy Sinfonia II act from Theodora

Fatto inferno è il mio petto from Rodelinda Pastorello d'un povero armento from Rodelinda

Superbia / Pride Adagio Concerto Grosso Op. 3 No 5

Forte e lieto a morte andrei from Tamerlano

A suoi piedi from Tamerlano

Ira / Wrath Sinfonia III act from Alcina

Fato tiranno e crudo from Flavio/

Damnatio/

Damnation Acc. Figlia mia, non pianger, no from Tamerlano

Sinfonia IIIº atto

Redemptio/

Redemption **Descend, kind pity** from Theodora

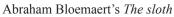
Partners

Date

capella cracoviensis

5.6.2017: Halle (DE)







Stanisław Chlebowski's Tamerlan and Bajazet

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