

lecture **PETRARCH'S DIARY OF LOVE**

Giuseppe Mazzotta *Professor of Italian Language & Literature*

4:00

concert **HEARING PETRARCH**

Yale Collegium Musicum *Richard Lalli, director*

5:00

petrarch

Beinecke Rare Book & Manuscript Library
New Haven

Wednesday, January 23, 2002

free and open to the public

Sponsored by the Yale Department of Music, the Friends of Music at Yale,
and the Beinecke Rare Book & Manuscript Library

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|--------------------------------------|--|
| 9 Jacopo da Bologna (fl1340-1360) | Non al suo amante (two-part lauda, ca. 1360) Amy Shimbo organ, vielle |
| 10 Sebastian Festa (c1490-1545) | Non al suo amante (four-part frottola, ca. 1535) Stephen Rodgers lute |
| 11 Stephen Rodgers (b1974) | Non al suo amante (2001) all voices, Paul Berry |
| 12 Luca Marenzio (c1553-1599) | Zefiro torna (four-part madrigal; <i>Il primo libro de madrigali</i> , 4vv, 1585) Amy Shimbo, Kelsey Linnett, Carol Hwang, Vira Slywotzky, Stephen Rodgers, Sumanth Gopinath, Benjamin Warfield, Michael Jo |
| 13 Claudio Monteverdi | Zefiro torna (five-part madrigal; <i>Il sesto libro de madrigali</i> , 1614) Lina Perkins, Ayana Smith, Paul Berry, Stephen Rodgers, Michael Jo lira da braccio, viola da gamba |
| 14 Jacques Arcadelt (c1505-1568) | Solo e pensoso (four-part madrigal; 1540) cornetto, sackbutts |
| 15 Giaches de Wert | Solo e pensoso (five-part madrigal; <i>Il settimo libro de madrigali</i> , 1581) all voices lute |
| 16 Salamone Rossi (1570-c1630) | Vago augelletto (<i>Madrigaletti per cantar a due soprani or tenori</i> , 1628) Amy Shimbo, Lina Perkins harpsichord, theorbo |
| 17 Claudio Monteverdi | Vago augelletto (concerted madrigal; <i>Ottavo libro de' madrigali</i> , 1638) all voices |

Upcoming performances by the Yale Collegium Musicum:

Purcell's *Dido and Aeneas*
February 1 at 8:00, February 2 at 4:00 and 8:00
First and Summerfield United Methodist Church
432-0380 for tickets

German Music ca. 1500
with Martin Jean, organ
May 1 at 5:00
Beinecke Rare Book & Manuscript Library

Please join us for a reception immediately following today's concert.

TEXTS AND TRANSLATIONS

Petrarch: The Canzoniere or Rerum vulgarium fragmenta; Mark Musa, trans., Indiana University Press, 1996
Petrarch's Lyric Poems; Robert M. Durling, trans., Harvard University Press, 1976

VOI CH'ASCOLTATE in rime sparse il suono
di quei sospiri ond' io nudriva 'l core
in sul mio primo giovanile errore,
quand' era in parte altr' uom da quel ch' i' sono:

del vario stile in ch' io piango et ragiono
fra le vane speranze e 'l van dolore,
ove sia chi per prova intenda amore,
spero trovar pietà, non che perdono.
Ma ben veggio or sì come al popol tutto
favola fui gran tempo, onde sovente
di me medesimo meco mi vergogno;

et del mio vaneggiar vergogna è 'l frutto,
e 'i pentersi, e 'l conoscer chiaramente
che quanto piace al mondo è breve sogno.

1

VERGINE BELLA, che di sol vestita,
coronata di stelle, al sommo Sole
piacesti sì che 'n te sua luce ascose:
amor mi spinge a dir di te parole,
ma non so 'ncominciar senza tu' aita
et di colui ch' amando in te si pose.

Invoco lei che ben sempre rispose
chi la chiamò con fede.
Vergine, s' a mercede
misera estrema de l'umane cose
giamai ti volse, al mio prego t'inchina,
soccorri a la mia guerra
ben ch' i' sia terra et tu del Ciel regina.

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OR CHE 'L CIEL ET LA TERRA e 'l vento tace
et le fere e gli augelli il sonno affrena,
notte il carro stellato in giro mena
et nel suo letto il mar senz' onda giace,

You who hear in scattered rhymes the sound
of those sighs with which I nourished my heart
during my first youthful error,
when I was in part another man from what I am now:

for the varied style in which I weep and speak
between vain hopes and vain sorrow,
where there is anyone who understands love through experience,
I hope to find pity, not only pardon.
But now I see how for a long time
I was the talk of the crowd,
(it often makes me feel so full of shame),

and of my raving, shame is the fruit, and repentance,
and the clear knowledge that whatever pleases
in the world is a brief dream.

Beautiful virgin, who, clothed with the sun
and crowned with the stars, so pleased
the highest Sun that in you He hid his light:
love drives me to speak of you in verse,
but I do not know how to begin without your help
and His who loving placed Himself in you.

I invoke her who has always replied
to whoever called on her with faith.
Virgin, if extreme misery of human things
ever turned you to mercy,
bend to my prayer,
give succor to my war,
though I am dust and you are queen of Heaven.

Now that the heavens and the earth and the wind are silent,
and sleep has beast and bird in its control,
night drives her starry car about,
and in its bed the sea lies without a wave,

veghio, penso, ardo, piango; et chi mi sface
sempre m'è inanzi per mia dolce pena:
guerra è 'l mio state, d'ira e di duol piena,
et sol di lei pensando ò qualche pace.

Così sol d'una chiara fonte viva
move 'l dolce et l'amaro ond' io mi pasco,
una man sola mi risana et punge;

et perché 'l mio martir non giunga a riva,
mille volte il dì moro et mille nasco,
tanto da la salute mia son lunge.

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NON AL SUO AMANTE più Diana piacque
quando per tal ventura tutta ignuda
la vide in mezzo de le gelide acque,

ch' a me la pastorella alpestra et cruda
posta a bagnar un leggiadretto velo
ch' a l'aura il vago et biondo capel chiuda;

tal che mi fece, or quand' egli arde 'l cielo,
tutto tremar d'un amoroso gielo.

52

ZEFIRO TORNA e 'l bel tempo rimena
e i fiori et l'erbe, sua dolce famiglia,
et garrir Progne et pianger Filomena,
et Primavera candida et vermiglia;

ridono i prati e 'l ciel si rasserena,
Giove s'allegra di mirar sua figlia,
l'aria et l'acqua et la terra è d'amor piena,
ogni animal d'amar si riconsiglia.

Ma per me, lasso, tornano i più gravi
sospiri che del cor profondo tragge
quella ch' al Ciel se ne portò le chiavi;

et cantar augelletti, et fiorir piagge,
e 'n belle donne oneste atti soavi
sono un deserto et fere aspre et selvagge.

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I am awake, I think, I burn, I weep, and who destroys me
is always in my mind, to my sweet pain:
war is my state, full of grief and anger,
and only the thought of her gives me some peace.

Thus from one clear living fountain alone
there springs the sweet and bitter on which I feed;
one hand alone heals me and pierces me.

And that my suffering may never end,
a thousand times a day I die and a thousand am born,
so far away am I from my salvation.

Diana never pleased her lover more,
when just by chance he saw her
all naked amid the icy waters,

than did the simple mountain shepherdess please me,
set to wash a pretty veil
that keeps her lovely blond head from the breeze;

so that, even now in hot sunlight, she makes me
tremble all over with a chill of love.

Zephyr returns and leads back the fine weather
and the flowers and the grass, his sweet family,
and chattering Procne and weeping Philomena,
and Spring, all white and vermilion;

the meadows smile and the sky becomes clear again,
Jupiter takes joy in gazing at his daughter,
the air and the waters and the earth are full of love,
and every living thing is bent on loving.

But to me, alas, come back heavier sighs,
which she draws from my deepest heart,
she who carried its keys off to Heaven;

and the singing of little birds, the flowering of meadows,
and virtuous gentle gestures in beautiful ladies
are a wilderness - and cruel, savage beasts.

SOLO ET PENSOSO i più deserti campi
vo mesurando a passi tardi et lenti,
et gli occhi porto per fuggire intenti
ove vestigio uman la rena stampi.

Altro schermo non trovo che mi scampi
dal manifesto accorger de le genti,
perché negli atti d'allegrezza spenti
di fuor si legge com' io dentro avampi.

Sì ch' io mi credo omai che monti et piagge
et fiumi et selve sappian di che tempre
sia la mia vita, ch' è celata altrui;

ma pur sì aspre vie né sì selvagge
cercar non so ch' Amor non venga sempre
ragionando con meco, et io con lui.

35

VAGO AUGELLETTO, che cantando vai
o ver piangendo il tuo tempo passato
vedendoti la notte e 'l verno a lato
e 'l dì dopo le spalle e i mesi gai:

se come i tuoi gravosi affanni sai,
così sapessi il mio simile stato,
verresti in grembo a questo sconcolato
a partir seco i dolorosi guai.

I' non so se le parti sarian pari,
ché quella cui tu piangi è forse in vita,
di ch' a me Morte e 'l Ciel son tanto avari;

ma la stagion et l'ora men gradita,
col membrar de' dolci anni et de li amari,
a parlar teco con pietà m'invita.

35

Alone and filled with care, I measure out
the most deserted fields with steps delaying and slow,
and I keep my eyes alert so as to flee
from where any human footprint marks the sand.

I find no other shield for my protection
against the knowing glances of mankind,
for in my bearing, in which all happiness is extinguished,
anyone can read from without how I am aflame within.

So now I believe only that mountains and shores
and rivers and woods know the temper of my life,
which is hidden from other persons;

but still I never seem to find paths too harsh or savage
for Love to always come along -
discoursing with me and I with him.

Wandering bird that goes singing
or else weeping for past time,
seeing night and winter before you,
and day and the happy months behind:

if as you know your own grievous troubles
you also knew my similar state,
you would fly straight to the bosom of this wretch
to share his sorrowful plight.

I do not know if our portions would be equal,
since she for whom you weep is perhaps still in life,
of which Death and Heaven are so stingy to me;

but the forbidding season and hour invite me,
with the memory of the sweet and the bitter years,
to speak to you with pity.

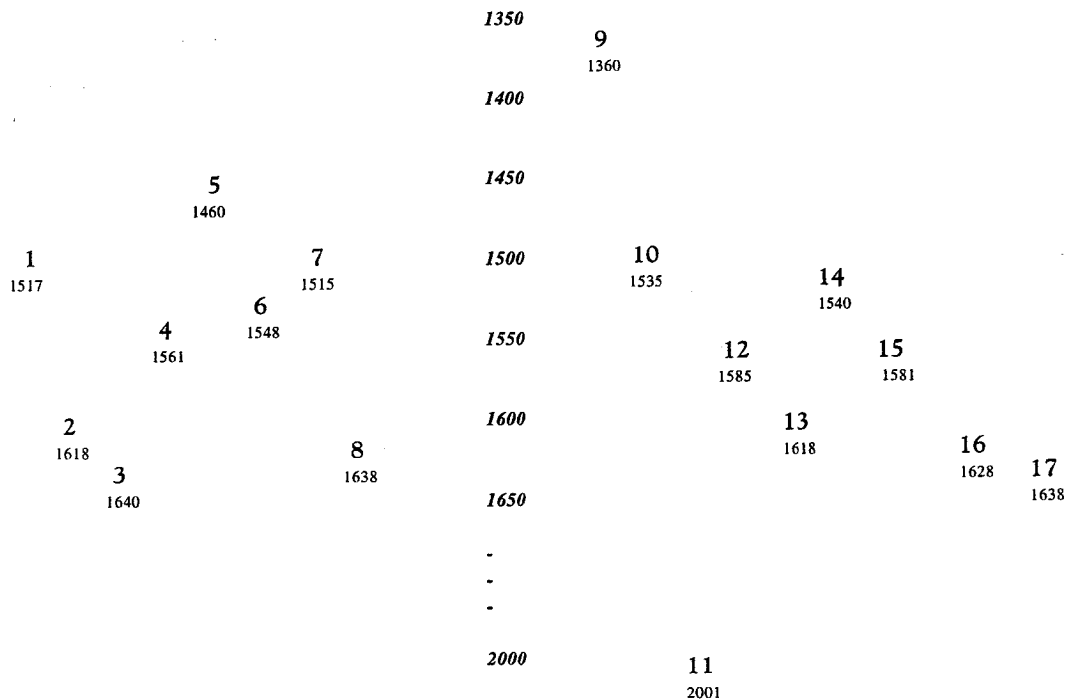
Petrarch to Boccaccio: Italian musicians possessed "no great voices, but long memories, great diligence and even greater shamelessness."

A PETRARCH CHRONOLOGY

- 1304 Born
- 1327 Sees Laura de Noves in Avignon
Begins *Canzoniere*
- 1341 Coronation in Rome
- 1347 Black Death
- 1348 Death of Laura
- 1359 Chigi collection of *Canzoniere*
Part I *In Vita di Madonna Laura* (263 poems)
Part II *In Morte di Madonna Laura* (103 poems)
- 1374 Dies
- 1501 Edition of *Canzoniere* by Pietro Bembo
- 1500-30 Later period of frottola composition
- 1540-80 Flowering of madrigal composition

A MUSICAL CHRONOLOGY

Numbers denote pieces from program; dates are approximate in some cases.



YALE COLLEGIUM MUSICUM Richard Lalli *director*

| | | | |
|----------------|---|-------------------------|--|
| <i>soprano</i> | Jeannie Chung Patricia Johnson Suzanne Knittel Kristin Kovner Kelsey Linnett Lina Perkins Amy Shimbo Ayana Smith | <i>bass</i> | Edward Bailey Jonathan Biran Michael Jo David Rothenberg Benjamin Warfield |
| <i>alto</i> | Lainie Fefferman Carol Hwang Jenna-Claire Kemper Elizabeth Meeker Ellen LaPorte Vira Slywotzky | <i>harpsichord</i> | Paul Weber David Rothenberg |
| | | <i>organ</i> | Paul Weber Amy Shimbo |
| | | <i>lute and theorbo</i> | Lucas Harris |
| | | <i>viola da gamba</i> | Michael Rigsby |
| | | <i>lira da braccio</i> | Robert Mealy |
| | | <i>vielle</i> | Robert Mealy Michael Rigsby |
| <i>tenor</i> | Paul Berry Brian Fairley Sumanth Gopinath Darien Lamén Stephen Rodgers | <i>violin</i> | Robert Mealy Simos Papanas |
| | | <i>cornetto</i> | David Snyder |
| | | <i>sackbutt</i> | Jemie Robertson Tim Kansler Corey Cowart |

The YALE COLLEGIUM MUSICUM membership represents diverse segments of the Yale community: undergraduates (8), graduate students of the Department of Music (7), graduate students from the School of Music (8), graduate students from other departments (4), recent graduates (1), faculty (1), biology department staff (1), and spouses (1). They are joined on this occasion by Lucas Harris and Robert Mealy.

LUCAS HARRIS studied with basso continuo experts Stephen Stubbs and Andrew Lawrence-King. Mr. Harris is in demand as a continuo player by baroque ensembles such as The Harp Consort, Chatham Baroque, Apollo's Fire, and the New York Collegium. For his own ensemble Common Ground he has created and directed nearly twenty original concert programs during the past three years. He is a faculty member of the New York Continuo Collective, for whom he teaches a course on continuo basics and ground bass improvisation.

ROBERT MEALY has toured and recorded with Les Arts Florissants, Sequentia, Tragicomedia, and the Boston Camerata, with whom he has served as concertmaster for over a decade. An avid chamber musician, Mr. Mealy is a member of the medieval ensemble Fortune's Wheel, the Renaissance violin band The King's Noyse, and Louis Louis. Mr. Mealy is non-resident tutor of music at Harvard College, and teaches historical improvisation and technique at workshops across the country.