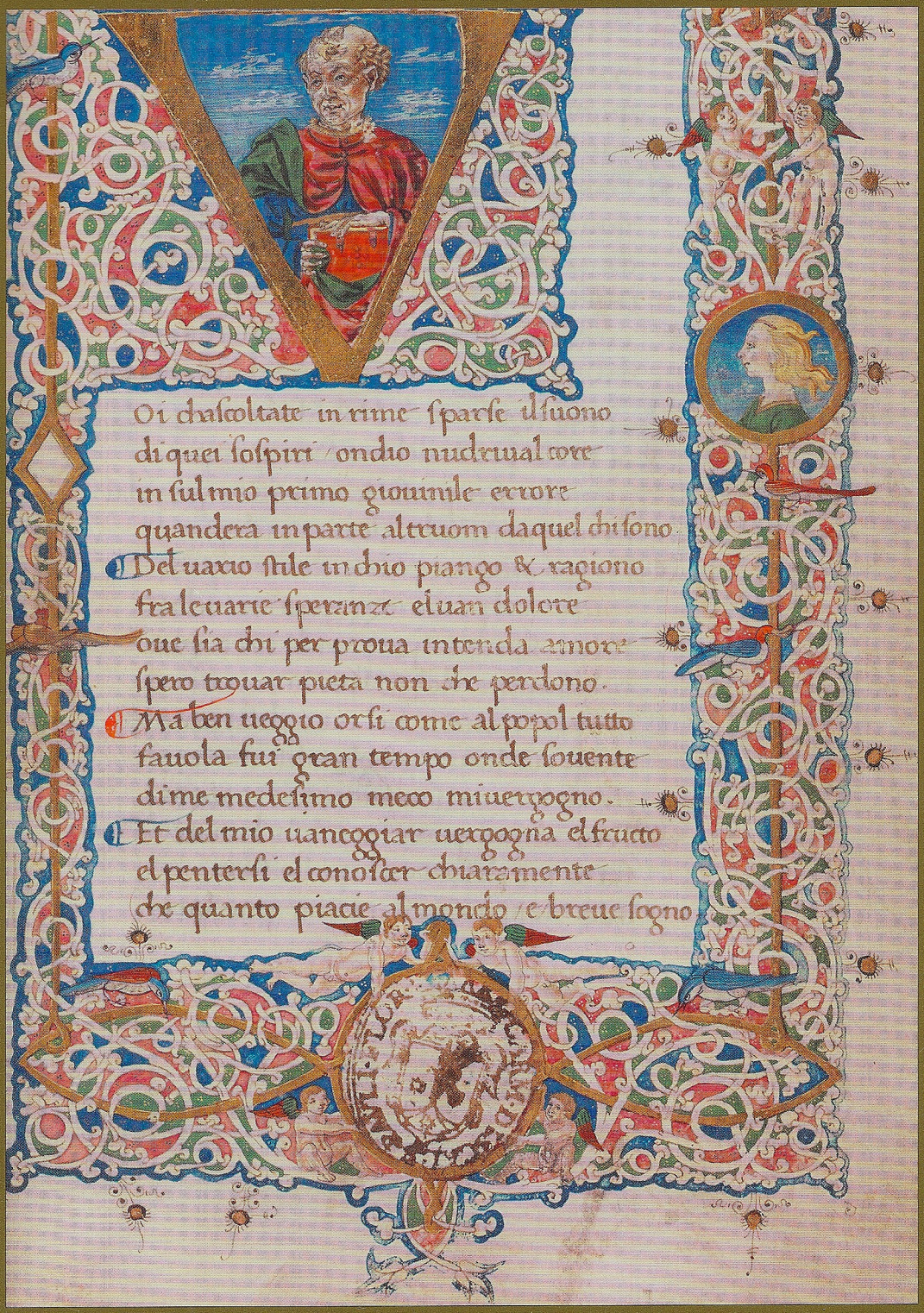

The Yale Collegium Musicum

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PETRARCH: THE POWER OF THE SOUND

MUSIC FROM PETRARCH'S TIME,
AND SETTINGS OF HIS TEXTS FROM
SUBSEQUENT CENTURIES

IN CONJUNCTION WITH THE DEPARTMENT
OF ITALIAN LANGUAGE & LITERATURE

The Yale Collegium Musicum

Richard Lalli, *director*

Robert Mealy, *harp, vielle, violin*
Tom Zajac, *bagpipes, recorder, flute, harp, douçaine, pipe & tabor*
Grant Herreid, *lute, recorder, harp, percussion*

September 24, 2004
Beinecke Rare Book & Manuscript Library
Concert – 5:15 PM

Today's concert is presented in conjunction with Petrarch: The Power of the Word, *an international conference marking the seven hundredth anniversary of Petrarch's birth.*

The Yale Collegium Musicum is dedicated to the historically informed performance of music. The group was founded in the 1940s by Paul Hindemith as one of the first ensembles in the United States devoted to early music. Sponsored by the Department of Music and supported by the Friends of Music at Yale, the Collegium is open to all members of the Yale community. The Collegium is joined for this concert by undergraduates enrolled in MUSIC 223: The Performance of Early Music, *a new course taught by Richard Lalli, and also by Tom Zajac, Grant Herreid, and Robert Mealy, who will be playing the following medieval instruments:*

LUTE *(liuto)* A plucked string instrument from the large family of 'composite chordophones' – instruments in which strings run parallel to the sound table. Some are bowed, such as the vielle, and some are plucked, such as the lute, sitar, ukulele, and guitar. It has been argued that the earliest appearance of the long-necked lute is in the Akkadian period (2370-2110 BC).

VIELLE *(viella)* A bowed string instrument, one of the most important instruments of the middle ages, and the distant ancestor of the violin. The bow, or *fydylstyk*, was originally curved like its hunting prototype. Strings, usually five in number, were tuned in any number of ways, and certain strings were often designated as drones.

HARP *(arpa)* The late medieval/Renaissance harp typically had up to 24 gut strings, which could be tuned to accommodate the increasingly chromatic demands of polyphony. With the vielle and lute, the harp was one of the most important "soft" instruments of this period. It was prized for its delicacy of sound, as well as for its symbolic associations with divinity and harmony.

RECORDER *(flauto dolce)* The recorder probably had its origin as an art, as opposed to folk, instrument in northern Italy during the 14th century. Sets, or cases, of recorders were often made from a single piece of wood and, because members of the set would be tuned to one another by the maker, moveable heads for tuning were unnecessary. Later recorders were made of three joined sections with moveable heads.

FLUTE *(flauto traverso)* The transverse flute was contrasted with the recorder as early as the 14th century by Machaut. Its use, however, was probably not widespread until the end of the 15th century, when it is shown in pictures throughout western Europe.

DOUÇAINE *(dolzaina)* A double-reed instrument with a soft tone, not to be confused with the *dulzian*, an early bassoon. The douçaine heard today is copied after a remarkable instrument recovered from Henry VIII's flagship the Mary Rose. In England, the douçaine was known as the "still shawm."

BAGPIPES *(cornamusa)* Something akin to the bagpipe – a reedpipe blown with air from an inflated skin or bladder – is alluded to by Aristophanes. Air is sent to the bag through the blowpipe, and is then compressed under the arm to feed both the chanter – a perferated tube with a reed – and the drone pipes.

Program

You are asked to kindly hold applause until the completion of the program. Thank you.

Giaches de Wert (1535-1596)
Voi ch'ascoltate (five-part 16c madrigal; *Madrigali a cinque voci, libro secondo*, 1561)
voices, lute

Codex Rossi 215
La desiosa brama (two-part 14c madrigal)
lute, douçaine, vielle

Per tropo fede (monophonic ballata)
bagpipes, vielle, percussion, men's voices, Jonathan Davenport and Thomas Dolan, baritones

Dal bel chastel (two-part 14c madrigal)
recorders, vielle, voices

Lavandose le mane (two-part 14c madrigal)
lute, harp, vielle, Ramie Speight, soprano

Luca Marenzio (c1553-1599)
Crudele, acerba (five-part 16c madrigal; *Il nono libro de madrigali*, 1599) voices

Bartolomeo Tromboncino (c1470-c1535)
Hor che 'l ciel (four-part frottola; 1516)
flute, lute, vielle, Laura Chester, soprano

Cipriano de Rore (c1515-1565)
Io canterei (four-part 16c madrigal; *Il primo libro de madrigali*, 1550)
voices with improvised diminutions by Robert Mealy, violin

Codex Rossi 215
Lucente stella (monophonic ballata)
harp, Alexander Maldonado, tenor

Or qua, conpagni (three-part caccia)
recorders, vielle, Elizabeth Kinsley and Emma Clune, soprani

Piançe la bella Iguana (two-part 14c madrigal)
bagpipes, vielle, lute

Che ti zova (monophonic ballata)
vielle, harp, Lindsay Elliott, alto, and Peter Park, tenor

Adrian Willaert (c1490-1562)
Aspro core (six-part 16c madrigal; *Musica nova*, 1559)
voices, lute

Orlande de Lassus (1532-1594)
Hor vi riconfortate (five-part 16c madrigal; 1585)
voices

Codex Rossi 215
Amor mi fa cantar (monophonic ballata)
voices and instruments

A Voi Ch'ascoltate

by Pietro Moretti

Petrarch left us surprisingly little indication of his own musical experiences and preferences, despite his acquaintance with several prominent musicians of his time such as Philippe de Vitry. What is more, during his lifetime very few of his poems were set to music. Only one such setting survives, Iacopo da Bologna's madrigal *Non al suo amante più Diana piacque*. Petrarch's apparent distance from the musical practice of his time is all the more remarkable considering the lasting impact he has had on musicians long after his death. From Nicola Pisano in the sixteenth century all the way to Arnold Schoenberg in the twentieth, composers chose time and time again to set Petrarch's *rime sparse* to music.

Although none of the compositions in *Codex Rossi 215* are settings of Petrarch's texts, this manuscript preserves music from his time, indeed music that he might have heard performed. *Rossi 215* is, in fact, the earliest surviving source of *trecento* music – the only such source compiled before the end of the fourteenth century. A retrospective anthology, this codex comprises thirty-seven works dating as far back as the 1320s and 1330s. While most of these remain anonymous, four (and possibly five) works have been attributed to two well-known *trecento* composers of the first generation, Giovanni da Cascia and Magister Piero. Little is known about their lives, except for the fact that both worked together over long periods of time for the Visconti family in Milan and for the della Scala family in Verona, where *Rossi 215* was likely compiled a few decades later.[1]

All three major forms of *trecento* secular song are represented in *Rossi 215*: thirty madrigals, five ballatas, and one *caccia* (in addition to one *rondello*, a rare form in Italy at the time). The **madrigal** was the most popular song form up to the mid-fourteenth century. Its metrical scheme vary greatly, as some medieval commentators often noted (Francesco da Barberino famously characterized it as *radium inordinatum concinium*, an unrefined and disordered singing together). "Lavandose le mani" exemplifies the most common form of madrigal: two three-line strophes set to the same music are followed by a closing two-line *ritornello*, whose arrival is clearly suggested by the higher register, and the different melody and meter (in this case, from duple to triple meter). Typically for two voices (less often for three), the madrigal could be performed with the accompaniment of musical instruments, sometimes replacing the lower, somewhat slower part. As with "Lavondose le mani," the higher voice is always the more florid and improvisatory, often making use of extended and rapid melismas (several notes sung to the same syllable) on the first and penultimate syllables of each line.

The monophonic ballata slowly replaced the madrigal as the most popular secular form by the mid-fourteenth century. From the Italian "ballare" (to dance), the ballata was to be sung and danced, as explained by Antonio da Tempo. Dancing to and singing ballatas is precisely what Boccaccio's *brigata* does at the end of each day in the *Decameron* while trying to escape the 1348 bubonic plague – as the first *giornata* draws to an end, Boccaccio writes that "Lauretta quickly started a dance and, while she danced, Emilia amorously sang [a] ...song [i.e., the ballata *Io son sì vaga della mia bellezza*]." Although ballata texts are found as early as the second half of the thirteenth century, the five ballatas in *Rossi 215* are the earliest to survive with music. The musical form of the ballata follows that of the French *virelai*, with a choral refrain framing each solo strophe.

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[1] This manuscript survives today only partially in two fragments. The larger of the two, *Vaticano Rossiano 215*, is named after its earliest known owner, the nineteenth-century bibliophile Francesco de Rossi. After his death, this fragment went first to a Jesuit monastery in Linz and then to the Biblioteca Apostolica Vaticana, where it remains today. The second, smaller fragment was discovered only in 1963 in the library of the Fondazione Greggiati of Ostiglia. Once the property of Don Giuseppe Greggiati, the so-called "Ostiglia fragment" was likely used for a long time as a cover to another document – possibly the reason why it was never catalogued.

TEXT		RHYME SCHEME	MELODY	VOICE(S)
Amor mi fa cantar a la francescha.	*Refrain*	*a*	*A*	*All*
Perché questo non olso dire,	Piede 1	b	B	
Ché quella donna che me fa languire	Piede 2	b	B	Soloist
Tèmo che non verebe [a] la mia tresca.	Volta	a	A	
Amor mi fa cantar a la francescha.	*Refrain*	*a*	*A*	*All*

Etc...

The strophes consist of two symmetrical *piedi*, followed by a *volta* that matches the refrain in length. The refrain and the *volta* are always set to the same music (A), while a second melody (B), repeated twice, is assigned to the two *piedi*. "Amor mi fa cantar" is a typical example of how closely the musical form of the ballata parallels that of the text.

"Or qua compagni" is the earliest ***caccia*** known to us. Typically in dialogue form, the *caccia* explores pastoral and amorous subjects, with frequent allusions to hunting and outdoor activities. There is no fixed form for its text (it is sometimes a madrigal, sometimes a ballata, sometimes in free form), and what most distinguishes it from the other genres is the musical "chase" or "hunt" – precisely "caccia" in Italian – between the two upper, canonic voices. Accompanied by a lower textless voice, the two upper voices chase one another singing the same melody, one voice starting shortly after the other.

The great *trecento* musical tradition reaches its highest moment towards the end of the century, with one name rising above all others: the Florentine composer, poet, and virtuoso organist Francesco Landini. Many of his compositions are preserved in the magnificent *Squarcialupi Codex* (c1410-1415), last in a series of retrospective anthologies of *trecento* music that had began precisely with *Rossi 215* a few decades earlier. With Landini's death in 1397, the lively tradition of Italian secular music seems to wane rapidly, as notated sources for such music become evermore scarce until the end of the fifteenth century. Written sources document only a very small portion of a widespread popular and oral tradition that continued on well beyond the fourteenth century. Indeed, we know that *cantori popolari* and *saltimbanchi* continued to compose vernacular verse and music for "the palace chambers and squares" – to say it with Luigi Pulci – of many Italian cities. This lost oral tradition is at the root of the new forms of secular song, in particular the *frottola*, that appear in notated form at the end of the fifteenth century.

The most important center for the ***frottola*** was the Gonzaga court in Mantua. In particular, it was Isabella d'Este, daughter of the Duke Ercole I of Ferrara and wife of Francesco Gonzaga, who more than any other patron promoted the development of this indigenous musical form. Despite the fact that foreign composers dominated the musical scene in the peninsula, Isabella hosted at her court the two main Italian-born *frottola* composers: Marchetto Cara, celebrated in Baldassare Castiglione's *Il cortegiano*, and Bartolomeo Tromboncino. With the advent of musical printing by movable type, perfected in Venice by Ottaviano Petrucci in 1501, the *frottola* quickly achieved a vast circulation (between 1504 and 1514, Petrucci published no less than eleven volumes of *frottolas*).

Musically, the term *frottola* covers a wide range of musical and poetic types: the *frottola* proper or *barzelletta*, *oda*, *strambotto*, *canzone*, *capitolo*, sonnet, etc. Faithful to its popular and folk origins, the *frottola* often features light and somewhat frivolous subjects set to lively rhythms, often repeated for each line of poetry, and simple, formulaic melodies. By and large, composers paid much more attention to the line-to-line structure of the text than its meaning, elevating the rhyme and metric schemes over its narrative and expressive content. This is evident in Tromboncino's setting of Petrarch's sonnet "Hor che'l ciel et la terra e'l vento tace" (first published in 1516), in which the two quatrains share the same music, as do the two tercets (repeating the same music for different portions of text obviously weakens a composer's expressive reach). But this *frottola* also testifies to a change in taste that saw composers beginning to favor poetry of higher quality at the beginning of the sixteenth century. In particular, Petrarch's own texts (rarely set to music before the sixteenth century) and those of Petrarchist poets begin to appear in growing numbers in *frottola* collections of the 1510s. This is only the beginning of the reaction of musicians working in the Italian peninsula to the rise of Petrarchism. The full

bearing of this literary phenomenon on music will soon be felt in the sixteenth-century madrigal, which follows the *frottola* as the most successful and widespread form of Italian secular music.

Seemingly unrelated to the *trecento* madrigal, the **sixteenth-century madrigal** is a mostly Florentine and Roman creation of the 1520s. The earliest patrons of this new genre were the members of Florentine circles such as the Orti Oricellari and the Medici Sacred Academy, where literature, philosophy, and politics were discussed alongside music. In Antonfrancesco Doni's dialogue *I Marmi*, Philippe Verdelot – who is generally recognized as having composed the first true madrigals – is reported having a conversation with the Florentine singer La Zinzera, who says to have been "singing at the Rucellai gardens, where a great dispute about Petrarch took place amongst those learned man." It is among such debates on Petrarch's poetry and on the Italian language in general (the so-called *questione della lingua*) that the sixteenth-century madrigal was born.

It is thus no surprise that madrigal composers repeatedly set Petrarch's poetry as well as the verse of poets writing in the new Petrarchist fashion. Particularly important for the development of the madrigal, especially in the 1530s and beyond, is Pietro Bembo's *Prose della volgar lingua.* A sort of linguistic manual, Bembo's *Prose* emphasized precisely the sonorous and musical qualities of Petrarchan verse to which musicians were attracted, such as *gravità* (dignity, serousness) and *piacevolezza* (sweetness, grace). Composers were to find musical equivalents to accompany Petrarch's "sound." The most important music theorist of the time, Gioseffo Zarlino, wrote in his 1558 music treatise *Le istitutioni harmoniche*: "For if in speech ... one may deal with matters that are joyful or mournful, grave or without any gravity, or similarly modest or lascivious, we must also make a choice of a harmony and a rhythm similar to the nature of the matters contained in the speech." This treatise quickly became the standard textbook for composers – a textbook that by the end of the century came, at least in part, to be questioned.

What most sets the madrigal apart from the *frottola* and other Italian secular genres of previous times is the distinct relationship between text and music. If the *frottola* settings tended to stress the structural elements of the poem, the madrigal – especially after its earlier stages – aimed at putting across and enhancing the meaning of the text. The practice of using the same music for different strophes was quickly abandoned by madrigal composers, as the music became increasingly sophisticated and expressive. Musicians began to explore new ways of conveying the meaning of the words, adding new compositional techniques and gestures to their vocabulary. Petrarch's "varied style," so dense with conflicting sentiments, introspections, fears, and vain hopes, challenged and inspired composers to push the boundaries of musical expressivity.

In its earlier stages, the madrigal was cultivated mainly by Northern composers living in Italy. One such composer, Adrian Willaert (1490-1562), set the standard against which all other composers would be measured for the remainder of the century (it is his teachings and compositional style that his student Zarlino canonized in *Le istitutioni harmoniche*). Possibly a native of Bruges, Willaert became *maestro di cappella* at St. Mark's Cathedral in Venice in 1527. His composition for six voices "Aspro core et selvaggio" comes from a collection of twenty-five madrigals entitled *Musica nova* (1559). Mostly composed around 1540, all but one of the madrigals in this collection are complete settings of Petrarch's sonnets. Here Willaert's style is characterized by a dense contrapuntal texture and, at the same time, flawless text declamation. It is this perfect balance between music and words that attracted so many aspiring composers to study with him.

Cipriano de Rore (1515/16-1565), who may well have been another student of his, succeeded Willaert as *maestro di cappella* at St. Mark's. In his setting of Petrarch's sonnet "Io canterei d'amore," from the *First Book of Madrigals* (Ferrara, 1550), Willaert's influence is unmistakable. One of Rore's most distinguishable compositional traits, however, can already be seen in this madrigal: his devotion to the grammatical and rhetorical elements of the text. In the opening quatrain, for instance, Rore chooses not to suit the musical phrase to the poetic line (as most of his predecessors would have done), but instead follows Petrarch's three-clause structure with true musical enjambments (// indicates a musical cadence and the end of a musical phrase):

Io canterei d'amor sí novamente//	I would sing of love in so rare a way//
ch'al duro fianco il dí mille sospiri	that from her cruel side I would draw by force
trarrei per forza,// et mille alti desiri	a thousand sighs a day,// and a thousand desires
raccenderei ne la gelata mente;//	I would kindle in her frozen mind;//

Moreover, he heightens the rhetorical sense of the three clauses by setting the antecedent clause in contrapuntal style ("Io canterei d'amor sí novamente"), and the two parallel consequent clauses in somewhat homorhythmic style, that is, with all voices moving together to the same rhythm ("ch'al duro fianco il dí mille sospiri/ trarrei per forza" and "et mille alti desiri / raccenderei ne la gelata mente"). It is this sort of virtuosic text setting that has often earned him the appellation "master of rhetoric."

During one of his travels to Ferrara in the 1550s, Rore met his fellow Netherlander Giaches de Wert (1535-1596), a younger composer trained in Italy and working mostly in Mantua (where he later served as *maestro di cappella* at the Gonzaga ducal chapel). Published in 1561 in the collection *Madrigali del fiore, libro secondo,* his setting of Petrarch's proemial sonnet "Voi ch'ascoltate" belongs to his youthful period. Wert sets the two parts of this madrigal to notably different musical ideas, highlighting the two moments when the poet addresses his "listeners." In the first part – the two quatrains – Wert emphasizes the pensive and somber tone of the poet's meditation on the vanity of his youthful years. The voices almost always move together at a slow and solemn pace. Words such as "piango" (I weep) and "dolore" (grief) are heightened by sudden harmonic shifts and repetition. The second part, instead, is characterized by a strikingly livelier musical mood and faster rhythm. It is a sudden awakening from the past, a return to a present ("Ma ben veggio *or*," but *now* I can clearly see) full of shame and the awareness of the brevity of life.

Not belonging to any particular school, Orlande de Lassus (1530/32-1594) was surely the most eclectic and versatile of all Renaissance composers. He was fluent in all genres and styles of his time, whether secular or sacred, Italian or Northern. Like many of his fellow Netherlanders Lassus received his musical education in Italy, but he mostly worked north of the Alps. In "Hor vi riconfortate" (1585), a setting of three tercets from Petrarch's *Triumphus Temporis* (ll. 70-78), Lassus captures marvelously the contrast between the youthful thoughtlessness of the "gioveni" and the poet's admonitions on the fleeting nature of time.

"Crudele, acerba" is one of Luca Marenzio's (1553/54-1599) most famous compositions. A setting of the second stanza of the sestina "Mia benigna fortuna," this madrigal is part of Marenzio's *Ninth Book of Madrigals* (1599), his last. Petrarch's poetry predominates in this collection precisely at a time when the poet laureate had fallen out of fashion among musicians, who by then favored Guarini and Tasso (significantly, this book opens with a setting of Dante's "Così nel mio parlar voglio esser aspro," a true musico-literary program). In "Crudele, acerba" the poet's suffering reaches such gravity, that his poetry can no longer suffice to describe it ("I miei gravi sospir non vanno in rime"). In the first stanza of the sestina – not set to music by Marenzio – Petrarch had professed his inability to maintain the "sweet style" that once resonated in his verse. It is this harsher ("aspro") and bitterer sound that Marenzio sets to music, making extensive use of extraordinary musical gestures such as rapid harmonic shifts (as on the word "Morte" in the opening line), dissonance (as on the word "acerba"), and chromaticism. As Petrarch is forced to step outside the boundaries of his own poetic canon, so must Marenzio contravene some of the "good" rules of composition – namely, those set forth by Zarlino just over forty years earlier – in order to fully express and embody the meaning of the words.

A few years later, Claudio Monteverdi and his brother Giulio Cesare recognized in Marenzio – as well as in Rore's mature works – one of the principal interpreters of the *seconda pratica* (second practice). In juxtaposition to Zarlino's *prima pratica,* as Giulio Cesare explains, this text-centered approach to composition aims at making "the words the mistress of the harmony" ("per signora dell'armonia pone l'orazione"). Now at the dawn of a new musical era, composers turn to other poets to respond to the changing musical taste.
As the polyphonic madrigal enters its final phases in Italy, new musical forms and genres arise, above all opera. Petrarch's *rime*, so fully explored by composers throughout the sixteenth century, appear to yield to the latest poetic fashions, such as the one stemming from Giambattista Marino's own *Rime* (1602). If the sixteenth century is certainly the heyday of Petrachan musical settings, in the seventeenth century and beyond Petrarch's verse did not cease by any means to inspire musicians, as well as those writing *poesia per musica.* This may very well be the focus of another concert at the Beinecke Library – perhaps before the next centennial celebration of Petrarch's birth.

Mr. Moretti is a graduate student in the Department of Music and Renaissance Studies.

Texts and Translations

Voi ch' ascoltate

Voi ch' ascoltate in rime sparse il suono
di quei sospiri ond' io nudriva 'l core
in su'l mio primo giovenile 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 medesmo meco mi vergogno;

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

Petrarch, *Canzoniere*, 1

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
I hope to find pity, as well as pardon.

But now I clearly see how for a long time
I was the talk of the crowd, for which often
I am ashamed of myself within;

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

Per tropo fede

Per tropo fede talor se perìgola!

Non è dolor, né più mortale spàsemo
come sença falir cader en biàsemo,
el ben se tacie e lo mal pur se cìgola.

Lasso colui che mai se fidò in fèmena,
ché l'amor so veneno amaro sèmena,
onde la morte speso se ne spìgola.

Oimè, ch'Amor m'à posto in cotal àrçere
onde convienme ognor làgreme spàrçere;
sì che de doglia lo mio cor formìgola.

anonymous, *Codex Rossi 215*

Too much confidence oft leads to a fall.

There is no pain nor bite more cruel
than to be blamed when innocent of error,
and right is silent while evil grates loudly on.

Woe unto the man that trusts in a woman,
for love sows its bitter poison,
and 'tis death most often that reaps the harvest.

Woe is me, for Love has put me in a furnace so cruel
that I must constantly pour out torrents of tears;
and my heart is gnawed by countless bites.

Dal bel chastel

Dal bel chastel se parte de Peschiera,
cercando 'l suo priore,
un frate sol in compagnia d'Amore.

Chiamando'l va la maitina e lla sera,
per strade e per campagna;
Lombardia cerca e tuta la Romagno.

Trovato l'a dove'l Po fa rivera,
in su l'isola apaga
la vista che de tal priore è vagha.

Pregal che sença lui più non camini.

anonymous, *Codex Rossi 215*

From a fine palace in Peschiera
a friar sets off alone,
seeking his prior with love for company.

Calling him he goes morning and night
along the streets and countryside,
he searches in Lombardy and Romagno.

On finding him there where the Po flows into the sea
he contemplates the island
which lovingly detains his prior.

He begs him to walk no more without his company.

Lavàndose le mane

Lavàndose le mane e'l volto bello,
dicenta e diflibata
vidi mia donna in un bianco guarnello.

Allora dissi: – Ben se' tu trovata! –
non me repose a quello;
coperse gli piedi, ch'era discalçata.

De leto era levata, relucente;
pareva'l sole che leva a l'oriente.

anonymous, *Codex Rossi 215*

While she was washing her hands and her fair face,
speaking freely and clad so scantily,
I saw my lady in but a white petticoat.

I said to her then, "what joy to meet you here!"
To this she replied not a word,
but hastily did cover her feet, for she was unshod.

She had just gotten up and looked so splendid,
like unto the sun rising in the east.

Crudele, acerba

Crudele, acerba, inesorabil Morte,
cagion mi dài di mai non esser lieto
ma di menar tutta mia vita in pianto
e i giorni oscuri et le dogliose notti;
i mei gravi sospir non vanno in rime,
e 'l mio duro martir vince ogni stile.

Cruel, bitter, inexorable Death,
you give me cause never to be glad
but to live my life ever weeping,
with dark days and sorrowing nights;
my heavy sighs cannot go into rhymes,
and my harsh torment surpasses every style.

Petrarch, *Canzoniere*, second stanza of 332, *Mia benigna fortuna e'l viver lieto*

Or che'l ciel

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,

Now that the heavens and the earth and the wind are silent,
and sleep reins in the beasts and the birds,
Night drives her starry car about,
and in its bed the sea lies without a wave,

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

I am awake, I think, I burn, I weep; and she who destroys me
is always before me, to my sweet pain:
war is my state, full of sorrow and suffering,
and only thinking of her do I have any peace.

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

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

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

And that my suffering may not reach an end,
a thousand times a day I die and a thousand am born,
so distant am I from health.

Petrarch, *Canzoniere*, 164

Io canterei d'Amor

Io canterei d'Amor sì novamente
ch' al duro fianco il dì mille sospiri
trarrei per forza, et mille alti desiri
raccenderei ne la gelata mente;

I would sing of love in so rare a way
that from her cruel side I would draw by force
a thousand sighs a day, and a thousand high desires
I would kindle in her frozen mind;

e 'l bel viso vedrei cangiar sovente,
et bagnar gli occhi, et più pietosi giri
far, come suol chi degli altrui martiri
et del suo error quando non val si pente;

and I would see her lovely face change expression frequently,
and her eyes become wet and make more merciful turnings,
as one does who repents, when it is too late,
of another's suffering and of his own error;

et le rose vermiglie infra la neve
mover da l'ora, et discovrir l'avorio
che fa di marmo chi da presso 'l guarda,

and I would see the scarlet roses moved
by the breeze amid the snow, and the ivory uncovered
that turns to marble whoever looks on it from close by,

e tutto quel per che nel viver breve
non rincresco a me stesso, anzi mi glorio
d'esser servato a la stagion più tarda.

and all for the sake of which I am not a burden
to myself in this short life, but rather glory
in keeping for a later season.

Petrarch, *Canzoniere*, 131

Lucente stella

Lucente stella, che'l mio cor desfai
con novo guardo che move d'Amore.
açi pietà de quel che per ti more.

I ati toi dolce prometon salute
a chi se spechia nello to bel viso;
e bei ochi toi ladri e 'l vago riso
furan mia vita per la lor vertute,
mercì mostrando de le mie ferute.
Ma poi pur provo che lo to valore
cum crudeltate struçe lo mio core.

anonymous, *Codex Rossi 215*

Shining star, you who destroy my heart,
turn on me a new gaze inspired by love,
have pity on him who languishes for you.

Your features are a sweet hope for safety
for him that is reflected in such beauty;
your mischievous eyes and gracious smile
have the power to give me life,
for they took pity on my wounds.
But later I discover that this same power
is transformed into cruel torment for my soul.

Or qua, conpagni

–Or qua, conpagni, qua cum gran piacere
chiamat'i chan qua tosto!–
–Bocanegra, toy, toy!
Bianchopelo, sta qui, sta!
Ch'una chamoça a mi me par vedere!–
–Di', d'unde va?––De qua,
de qua!––Per qual via va?–
–Per quel boscaio, guata guata, ascosa. –

–Molton, Molton!–Chi se'? chi se'?–
–I' son guardapasso.–
–Que voi? que voi?–Va de qua!–
–Non vidi che son molte? pyglia l'una!–
–Quala voi?–
–Quella de drieto biancha,
perch'io la vego stancha.–

Nuy tuti seguimo cum effetto,
cridando l'un a l'altro:
–Piya, piya! Say, say!
Curi forte là, via là,
ché 'nver la tana va quasi a deletto!–
–Non pò fuçir, non pò,
non pò chè'l can la tien;
nè movre non si sa perch'è smarita!–

–Çafon, Çafon, Se avili!
Ve' cum se rebufa?–
–Va là s' tu voy! ça fala! –
–I' temo che non morda, perch'è fera. –
–Non fa, no!–Così fo lì distesa,
per questo modo presa.

anonymous, *Codex Rossi 215*

Come hither, companions, shun not so great a pleasure!
Call your dogs immediately!
Black Face, come on, come on!
White Coat, stay here, stay here I say!
I think I can see a chamois!
I say, where's she going? This way,
this way! What track is she taking?
Sniff her out, she's hiding in this thicket.

Molossus, Molossus, who are you?
I'm the beater.
What do you want? Go over there!
Don't you see that there are a lot of them? Catch one!
Which one do you want?
The one with white on her rear,
I can see she's tired.

We all follow close behind,
shouting to each other:
Catch her, catch her, come on, come on!
Run fast over there, fast, I say!
She's going to her lair, almost untroubled!
She can't get away, she can't,
she can't for the dog has got her;
she can't move, she's lost.

You're a mongrel if you let her go.
Do you see how she struggles?
Go on if you want, bite away!
I fear he's not biting because she's wild.
It doesn't matter, go on, now she's been taken
and thrown to the ground.

Che ti çova nasconder

Che ti çova nasconder el bel volto?

Donna, la bella pietra, stando ascosa,
nessum po' dir quanto sia preciosa;
ma chi la vede, sì, la loda molto.

Cum più t'ascondi, più desio mi mena.
Donna non voler più ch'io porti pena,
ch'Amor per ti servir lo cor m'à tolto.

anonymous, *Codex Rossi 215*

What good is it to cover a face so fair?

A precious stone, my dear Lady, if left concealed
can to no man have its worth revealed;
but verily, he that beholds it heaps praises on it.

The more you hide, the more potent is my desire.
Put then an end to my torment of fire,
for Love, to be of service to you, has stolen my heart.

Aspro core et selvaggio

Aspro core et selvaggio et cruda voglia
in dolce umile angelica figura,
se l'impreso rigor gran tempo dura,
avran di me poco onorata spoglia;

ché quando nasce et mor fior erba et foglia,
quando è 'l dì chiaro et quando è notte oscura,
piango ad ogni or. Ben ò di mia ventura,
di Madonna, et d'Amore onde mi doglia.

Vivo sol di speranza, rimembrando
che poco umor già per continua prova
consumar vidi marmi et pietre salde:

non è sì duro cor che lagrimando,
pregando, amando talor non si smova,
né sì freddo voler che non si scalde.

Petrarch, *Canzoniere*, 265

A harsh heart and wild cruel desire
in a sweet, humble, angelic form,
if this rigor she has taken up continues long,
will have spoils of me that bring little honor;

for when the flowers, grass, and leaves are born or die,
when it is bright day and when it is dark night,
I weep at all times. From fate,
from my lady, and from Love I have much to grieve me.

I live only on hope, remembering
that I have seen a little water, by always trying,
finally wear away marble and solid rock:

there is no heart so hard that by weeping,
praying, loving, it may not sometime be moved,
no will so cold that it cannot be warmed.

Hor vi riconfortate

Hor vi riconfortate in vostre fole,
gioveni, e misurate il tempo largo,
che piaga ante veduta assai men dole.

Forse ch'indarno mie parole spargo;
ma io v'annuntio, che voi sete offesi
di un grave e mortifero letargo,

che volan l'hore i giorni e gli anni e i mesi.
E'insieme col brevissimo intervallo
tutti havemo a cercar altri paesi.

Petrarch, *Trionfo del Tempo*, 70-78

Enjoy yourselves simply in your folly,
youths, and experience the extensive time,
a suffering foreseen pains much less.

Maybe I scatter my words in vain,
but I announce to you that you are stricken
by a grave and moritfying lethargy,

and that the hours, years and months fly by
And together in the shortest interval
we must search out other lands.

Amor mi fa cantar

Amor mi fa cantar a la francesca.

Perchè questo m'aven non olso dire,
chè questa donna che me fa languire
temo che non verebe a la mia tresca.

A lei sun fermo celar el mio core
e consumarmi inançi per so amore,
ch'almen moro per cosa gentilesca.

anonymous, *Codex Rossi 215*

Love makes me sing in the French style.

What that has happened to me, I dare not confess,
for this woman that causes me to languish
will not, I fear, come and join my dance.

My resolve is firm to conceal from her my feelings,
and to languish for love of her,
for at least shall I die for a noble ideal.

Translations of Petrarch based upon those of Robert M. Durling.
Translations of Rossi by John Sidgwick.

The Yale Collegium Musicum

Richard Lalli, *director*

soprani	Isla Alexander, reading consultant for Regional School District 13, Durham
	Laura Chester, choral assistant at the Institute of Sacred Music
	Emma Clune, sophomore in Yale College
	Elisabeth Kinsley, senior in Yale College
	Norah Rexer, sophomore in Yale College
	Amy Shimbo, sixth-year graduate student in the Department of Music
	Ramie Speight, junior in Yale College
alti	Angela Marroy Boerger, third-year graduate student in the Department of Music
	Anne Curtis, professor at Medical School
	Lindsay Elliott, senior in Yale College
	Elizabeth Flanagan, post-doctoral fellow in Psychology
	Estelí Gomez, freshperson in Yale College
	Terry Hare, cello teacher, viola da gambist, and choir director in New Haven
	Carol Hwang, Molecular, Cellular, and Developmental Biology
	Emma Jay, research associate at Beinecke Library
	Katherine Lo, senior in Yale College
	Adena Schachner, junior in Yale College
	Anneke Schaul-Yoder, senior in Yale College
	Heather Wittels, senior in Yale College
tenori	Sumanth Gopinath, seventh-year graduate student in the Department of Music
	Stephen Hopkins, junior music major in Yale College
	Alexander Maldonado, senior in Yale College
	Ryan McFarlane, sophomore in Yale College
	Peter Park, junior in Yale College
	Stephen Rodgers, sixth-year graduate student in the Department of Music
bassi	Jonathan Breit, junior in Yale College
	Jonathan Davenport, sophomore in Yale College
	Thomas Dolan, senior in Yale College
	Gary Gregoricka, junior in Yale College
	Harry Haskell, writer and editor
	John Hare, professor of Philosophical Theology in the Divinity School
	Bruce Larkin, recorder teacher and early music specialist in New Haven
	Michel Ledizet, research scientist in Biology
	Drew Levitt, freshman in Yale College
	Dale B. Martin, chair of the Department of Religious Studies
	Gerardo Tirado, sophomore in Yale College
	Rashad Ullah, third-year graduate student in the Linguistics Department
	Zachariah Victor, fifth-year graduate student in the Department of Music

ROBERT MEALY has been praised for his "imagination, taste, subtlety, and daring" (Boston Globe) in his performances on a wide variety of historical strings: baroque violin, Renaissance violin, lira da braccio, and medieval vielle and harp. He has recorded over 50 cds of early music on most major labels, ranging from Hildegard of Bingen with Sequentia, to Renaissance consorts with the Boston Camerata, to Rameau operas with Les Arts Florissants. A devoted chamber musician, he is happy to be a member of the medieval ensemble Fortune's Wheel, the Renaissance violin band the King's Noyse, the new 17c ensemble Spiritus, and the Irish early-music band Dùlra. He is a frequent leader and soloist in New York, where he performs regularly with the New York Collegium and ARTEK. Robert has lectured and taught historical performance techniques and improvisation at Columbia, Brown, Oberlin, U.C. Berkeley, and Yale. He is a non-resident tutor of music at Harvard College, and directs the Harvard Baroque Chamber Orchestra. Robert is currently the Hogwood Fellow of the Handel and Haydn Society, to advise them on historical performance questions. For his work with the Yale Collegium Players, he was recently given the Binkley Award for Distinguished Teaching by Early Music America.

TOM ZAJAC plays recorder, bagpipes and other instruments with the well-known Renaissance wind band Piffaro, and often performs with his own group, Ex Umbris. He has appeared with many early music groups in the US, and has toured extensively, having appeared in concert series and festivals in Hong Kong, Guam, Australia, Israel, Colombia, Mexico, and throughout Europe and the United States. He can be heard on over 30 recordings of everything from medieval dances to 20th-century chamber music. With Ex Umbris, he performed 14th-century music at the 5th Millennium Council event in the East Room of the Clinton White House and 18th-century music for the score of the Ric Burn documentary on the history of New York City; he's played hurdy gurdy for the American Ballet Theater, bagpipe for an internationally broadcast Gatorade commercial, and shawm for the NYC Gay Men's Chorus in his Carnegie Hall debut. In 2002 he played serpent in a PDQ Bach concert with performances at Lincoln Center and at the new Kimmel Center in Philadelphia. Tom teaches recorder and early music workshops throughout the US, and is on the faculty of the Wellesley College.

GRANT HERREID is a versatile musician/director/teacher on the early music scene. As a multi-instrumentalist and singer he performs frequently on winds, strings, and voice with Hesperus, Piffaro, My Lord Chamberlain's Consort, and he plays theorbo and lute with the baroque ensemble ARTEK and New York City Opera. He teaches at Mannes College of Music and directs the New York Continuo Collective. Grant has created and directed several theatrical early music shows, including *Il Caffé d'Amore*, a pastiche of early 17th century Italian songs and arias, and the 15th century English *Holly and Ivy: A Mid-Winter Feast of Fools*. But mostly he devotes his time to exploring the esoteric unwritten traditions of early Renaissance music with the group Ex Umbris. He has recorded for Archiv, Dorian, Koch, Lyrichord, Musical Heritage Society, and Newport Classics, among others.

Voi ch'ascoltate, the first sonnet of Petrarch's *Rerum vulgarium fragmenta*, from Marston MS 261 (Florence, 1464). *Beinecke Library.*