

COMPENDIO  
DEL TRATTATO  
DE' GENERI E DE' MODI  
DELLA MVSICA.

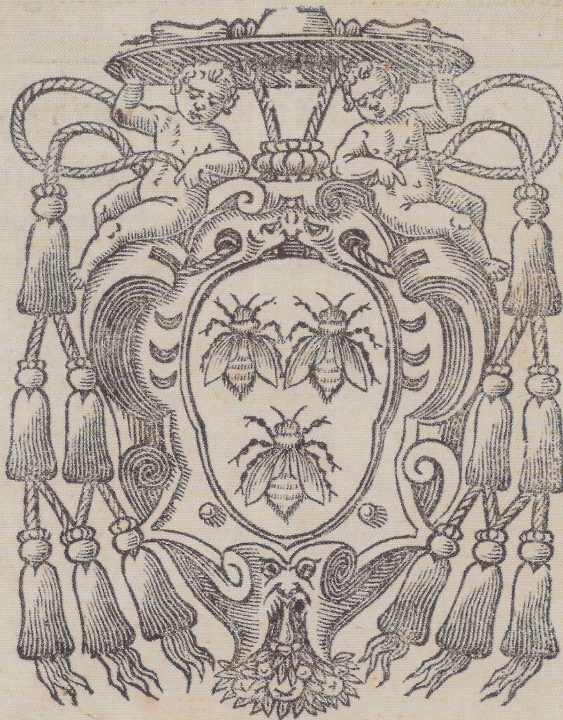
Di Gio. Battista Doni.

CON VN DISCORSO SOPRA LA PERFETTIONE  
de' Concerti.

*Et vn saggio à due Voci di Mutationi di Genere, e di Tuono in tre  
maniere d'Intauolatura: e d'un principio di Madrigale del  
Principe, ridotto nella medesima Intauolatura.*

All'Eminentifs. e Reuerendifs. Sig.

IL SIG. CARDINAL BARBERINO.



IN ROMA, Per Andrea Fei. MDCXXXV. Con licenza de' Superiori.

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# VOCI E VIOLINI

THE INFLUENCE OF VOCAL WRITING ON THE NEW VIOLIN REPERTOIRE  
OF EARLY SEVENTEENTH-CENTURY ITALY  
AS DESCRIBED BY GIOVANNI BATTISTA DONI IN THE  
COMPENDIO DEL TRATTATO DE' GENERI E DE' MODI  
DELLA MUSICA : CON UN DISCORSO SOPRA LA PERFETTIONE  
DE' CONCENTI (ROME, 1635)

The Yale Collegium Musicum  
Richard Lalli, *director*

*and*

The Yale Collegium Players  
Robert Mealy, *director*

November 15, 2005  
Beinecke Rare Book & Manuscript Library  
Lecture by Rebecca Cypess – 4:15 PM  
Concert – 5:15 PM



*Nicolo Amati, Grand-Pattern Violin,  
Cremona, 1628*

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## PROGRAM

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

### TARQUINIO MERULA (1594/5–1665)

Ciaccona à due violini  
from *Canzoni ovvero sonate concertate* (1637)

### CLAUDIO MONTEVERDI (1567–1643)

A Quest'olmo  
from *Concerto: Settimo libro de madrigali* (1619)  
Dongyung Park, tenor  
Turner Fishpaw, tenor  
Brian Mummert, bass

### DARIO CASTELLO (?–1656/8)

Sonata prima à sopran solo  
from *Sonate concertate in stil moderno* (1629)

### BIAGIO MARINI (c1597–1665)

Ecco ò Cintia mia bella  
from *Per le musiche di camera: Concerti* (1634)  
Amy Shimbo, soprano  
Stephen Hopkins, tenor  
Eric Bianchi, tenor  
Avi Feller, bass

### SALAMONE ROSSI (1570–c1630)

Sonata prima detta la moderna  
from *Il terzo libro de varie sonate* (1623)

Vo' fuggir lontan da te  
from *Madrigaletti a due voci* (1628)  
Benjamin Thorburn, baritone  
Brock Forsblom, baritone  
Matthew Gabbard, baritone  
Drew Levitt, baritone

### MARCO UCCELLINI (c1603–1680)

Aria quinta sopra la bergamasca  
from *Sonate, arie, e corrente* (1642)

### MARINI

Concerto con parte di romanesca  
from *Per le musiche di camera: Concerti* (1634)  
Amy Shimbo, soprano  
Estelí Gomez, soprano  
Stephen Hopkins, tenor  
Eric Bianchi, tenor  
Avi Feller, bass

Romanesca per violino solo e basso se piace  
from *Arie, madrigali e corenti* (1620)

### MONTEVERDI

Ohimè dov'è il mio ben?  
from *Concerto: Settimo libro de madrigali* (1619)  
Estelí Gomez, soprano  
Rachel Cohen, soprano

### GIOVANNI BATTISTA BUONAMENTE

(late 16C–1642)  
Brando terza–Gagliarda seconda  
from *Il quarto libro de varie sonate* (1626)

### MONTEVERDI

Tirsi Clori Ballo  
from *Concerto: Settimo libro de madrigali* (1619)  
Stephen Hopkins, tenor  
Emma Clune, soprano

### THE YALE COLLEGIUM PLAYERS

Robert Mealy, violin  
Rebecca Tinio, violin  
William Perdue, cello  
Michael Rigsby, viola da gamba  
Catherine Liddell, theorbo  
Daniel Swenberg, theorbo  
Rebecca Cypess, harpsichord  
Santana Haight, organ

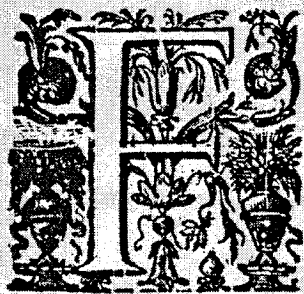


DISCORSO QUINTO  
Sopra il Violino Diarmonico.  
& la Tiorba a tre manichi

*A' Signori*

DOMENICO, ET VIRGILIO

*Mazzocchi.*



Rà tutti gl'Instrumenti Musicali ma  
rauigliosa veramēte è la natura del  
Violino: poiche niuno ve n'hà che  
in tanta picciolezza di corpo, e pau  
cità di corde, contenga così gran  
diuersità di suoni, d'Armonie, &  
d'ornamenti melodici; e che me  
glio esprima la voce humana, non  
solo nel canto (nel che comunica pure con alcuni strumē  
ti da fiato) mà nella fauella istessa: la quale imita così be  
ne in quei velocissimi accenti, quando da perita mano  
vien maneggiato, ch'è cosa degna di stupore: & questa  
è sua particolarissima dote; come anco l'vnirsi così bene  
con tutti gl'altri strumenti, ò siano da corde, ò da fiato,  
che qualunque orecchia, per delicata che sia, pienamē  
te ne resta appagata. Ilche non auuene di leggieri nell'al  
tre sorti; in quelle massime che hanno diuersa participa  
tione; come bene fanno gl'eruditi Teorici. E ciò succe  
de nel solo Violino, per conteneruiss in potenza ogni for

V v            te

# PROGRAM NOTES

by Rebecca Cypess

Of all the musical instruments how truly ravishing is the nature of the violin: for none other, with such a small body, and so few strings, contains such a great diversity of sounds, harmonies, and melodic ornaments; and [none other] expresses the human voice, not only in song (in which other wind instruments may also succeed), but in the tone itself: this one imitates so well in those quick [virtuosic] passages, when the adept hand comes to manage it, that it is a thing of wonder...<sup>1</sup>

This statement, written by Giovanni Battista Doni in 1640, appeared at the end of two decades of experimentation with the violin. Composers of violin music attempted to match the dramatic qualities of the voice, which had been exploited in the first decades of the seventeenth century in the genres of opera and vocal monody. Through the importation of ornaments (often called “*affetti*”) and other musical figures that carried connotations of sensations or moods (also called *affetti*), violin music adopted many of the conventions of vocal monody. As Doni points out, furthermore, the violin stands out among instruments because its tone seems to match that of the human voice.

From its origins in the early sixteenth century the violin was associated with dance music. Its sharp attack and bright tone distinguished it from its cousin, the viol, and made it appropriate for keeping the crisp rhythms of dance. While the amateur musicians among the nobility spent their time playing in viol consorts, the violin was primarily an instrument for the professional musician. In the fourth quarter of the sixteenth century the prestige of the violin began to rise, and families of violin-makers established themselves in the cities of Brescia and Cremona, where they catered at least in part to noble patrons.

Nicolò Amati, grandson of Andrea Amati, the recognized founder of the Cremona school of lutherie, fashioned his “grand-pattern” violin by the mid-1620s. It was wider and more sonorous than the instruments made by his grandfather, and in building it Nicolò seems to have been responding to the growing demands of composers of violin music during his day. Increasingly the violin became associated with a new style of expressive, virtuosic music, and instruments changed to keep up with contemporary tastes.

Throughout the 1620s and '30s composers of violin music experimented with the potential of the instrument to convey emotions or thoughts, even in the absence of a definite text. They constructed phrases of music as if they were setting Italian poetry; they wrote in genres that carried specific hermeneutic connotations; they experimented with new ways of holding, plucking, and bowing the violin; they wrote in a variety of textures to give the illusion of soliloquy or dialogue, much in the way that composers of vocal music did. In sum, they developed for the first time a repertoire for the violin, laden with meaning, idiomatic and exclusive to that instrument, which laid the groundwork for the ascendancy of the violin in Western music.

We may mark the beginning of this period of innovation with the publication of Biagio Marini's *Romanesca per violino solo* in 1620. The Romanesca is a formulaic progression comprised of a tetrachordal bass line and a step-wise descending melody in the dorian mode; it was used in the seventeenth century as the basis for vocal and instrumental variations, and for the recitation of *ottava rima* poetry, such as the epic poetry of Tasso. Marini's Romanesca setting showcases the violinist's virtuosity, while the formula itself suggests the recitation of text. The end of the piece juxtaposes the Romanesca pattern with the dance meters of the *gagliarda* and the *corrente*, reminiscent of the violinist's sixteenth-century role as dancing master. The piece challenges the conven-

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<sup>1</sup> Giovanni Battista Doni, *Annotazioni sopra il Compendio de' Generi, e de' Modi della Musica* (Rome: Andrea Fei, 1640) 338. “Frà tutti gl'Instrumenti Musicali ma ravigliosa veramente è la natura del Violino: poiche niuno ve n'hà che in tanta picciolezza di corpo, e paucità di corde, contenga così gran diversità di suoni, d'Armonie, & d'ornamenti melodici; e che meglio esprima la voce humana, non solo nel canto (nel che comunica pure con alcuni strumenti da fiato) mà nella favella istessa: la quale imita così bene in quei velocissimi accenti, quando da perita mano vien maneggiato, ch'è cosa degna di stupore...”



tions of violin music, drawing attention to the interplay among word, sound, and movement.

Two other pieces on tonight's program use the Romanesca progression: One of them, Marini's choral work, the "Concerto con parte di Romanesca," is set to a text based on Tasso's *Gerusalemme Liberata*. Descriptive sections for full chorus are based on the Romanesca, while narrative sections for soloists in recitative style deviate from the foundational pattern, and provide musical variety. The other, Monteverdi's Romanesca for two sopranos, "Ohimè dov'è il mio ben?," is set to a text by Bernardo Tasso. The interplay between the two soprano voices calls to mind the texture of the "trio" sonata — two soprano instruments and bass — that would be adopted so frequently by composers of violin music in the following decade.

Several publications from the 1620s and '30s use the expression "*moderno*" to describe the new style of violin music. The title of Dario Castello's two volumes of *Sonate concertate in stil moderno* raises the question of what, precisely, the "modern" style was in the 1620s. Surely it had something to do with the quixotic nature of his sonatas; the point of Castello's compositional method seems not to have been unity, but variety of sound, color, texture, and affect. Similarly, Rossi's Sonata "*detta la moderna*" is comprised of three sections in different rhythmic modes, each of which expresses a different affect. This variety of emotional content was central to the project of "modern" music, since it allowed composers to manipulate the *affetti* of their listeners.

Merula's Ciaccona and Uccellini's Bergamasca are both variations on dance patterns. Like Marini's Romanesca, they display the violinists' virtuosity, but their use of the "trio" sonata texture allows them to experiment with the violin's capacity for conversation. The two violins overlap with one another, interrupt one another, and play off one another's musical statements. The harmonic patterns on which they are based are each only a few measures long, and despite dozens of repetitions of that formula heard in each piece, the audience is left with an impression of constant innovation and renewal.

Like the Ciaccona and Bergamasca, Buonamente's Brando and Gagliarda are based on dance patterns. While Merula and Uccellini's compositions depend on the technique of variations, these settings simply follow the rhythms and affects common to their genres. Again in the conversational style of the "trio"-sonata texture, these pieces draw in particular upon

harmonic sequence and suspension as tools for manipulating the audience's emotions.

The three pieces on tonight's program from Monteverdi's *Concerto: Settimo libro de madrigali* must stand in place of instrumental music. Although Monteverdi himself was a violinist, no instrumental music survives from his corpus. He knew and worked with Rossi and Buonamente in Mantua, and he was Marini's elder colleague and, one might speculate, mentor, in Venice; so his influence on their compositional style is palpable. It is impossible to know whether the lack of surviving instrumental music by Monteverdi is an accident of history or due to some doubt on his part of the value of music without text. Nevertheless, the turn of the third decade of the seventeenth century was ripe with potential for the violin, as that instrument embarked on a search for its own voice.

*Rebecca Cypess is a fourth-year musicology student in the Department of Music.*

fai acconciamente il potessero fare. I primi si fondano in questo principalmente ch' e' tengono per vna baia queste Musiche à vna voce sola ( che noi possiamo per seguir la propriet  de' vocaboli , a esempio de gli antichi chiamare Monodie ) per il poco artificio che v'  ; à segno che, ( come essi dicono ) ogni perito Cantore , che habbia qualche tintura di Contrapunto, ne pu  senza molta difficult  , a suo piacimento comporre . A questo aggiungono, che superando la voce humana in soavit  tutti gl' altri suoni, quella maniera di Canto si deue pi  stimare doue dette voci formano migliore armonia .

Or chiara cosa   ch' il concerto ne' Madrigali, e pi  pieno, sonoro, e soauo; perche le voci sono in maggior numero; le consonanze pi  variate; e l'aria pi  diletteuole; per quegli artifizij di fughe, &c. Ma quelli che sostengono la parte delle Monodie dicono che la perfettione della Musica consiste nel bello e gratioso c tare; e nel fare int dere tutti i sentimenti del poeta; senza che le parole si perdino; e non nella pienezza, e soavit  del Concerto: il quale pi  sonoro senza fallo si pu  fare con instrumenti artificiali, per esempio Pifferi, che con le voci humane: e dato poi che nella soavit  le Monodie restassero al disotto, non   ci  (dicono essi) di tal conseguenza, che la buona intelligenza delle parole non sia molto pi  essenziale, & importante: non essendo il fine della Musica il Diletto; ma la commotione de gl' Affetti. Quanto poi all'artificio, si come non s'ha da pregiare pi  quella Poesia, ch'   pi  stentata, e piena d'artifizij, che quella ch'   pi  ingegnosa, & elegante; similmente affermano, che quella Melodia sia pi  eccellente assolutamente, ch'   pi  patetica, e gratiosa nel procedere; ancorche contenga meno d'artifizij:  
i quali

*From Doni, Compendio del Trattato de' Generi e de' Modi della Musica (Rome, 1635) p. 103, lines fifteen through twenty-one: "But those who take the part of Monody say that the perfection of music consists in beautiful and graceful singing; and in communicating all the sentiments of the poet; without which the sense of the words is lost; and not in the fullness and suavity of the harmony: which greater sound one easily can make with artificial instruments, for example fifes, as well as with the human voice."*



## TEXTS AND TRANSLATIONS

A QUEST'OLMO, a quest'ombre et a quest'onde  
ove per uso ancor torno sovente  
eterno i'deggio, et havrò sempre in mente  
quest'antro, questa selva e queste fronde.

In voi sol, felici acque, amiche sponde,  
del mio passato ben quasi presente  
Amor mi mostra e del mio foco ardente  
tra le vostre fresch'aure i semi asconde.

Qui di quel lieto di soave riede  
la rimembranza, all'hor che la mia Clori  
tutta in dono se stessa e'l cor mi diede.

Già spirar sento erbette intorno e fiori,  
ovunque o fermo il guardo o mova il piede,  
dell'antiche dolcezze ancor gli honori.

—*Giambattista Marino (1569–1625); translation by Denis Stevens*

ECCO ò CINTIA MIA BELLA  
che con lucido raggio il Sol sen viene  
a riportar quel giorno  
in cui le prime fiamme mi mandò al cor  
da tuo begli occhi Amore.  
Soviemmi il tempo e'l loco  
ove m'offerse il Ciel tanta bellezza  
e tanta luce e de la rimembranza  
giois' così che non può in se capire  
il cor perfettamente il suo desire.

Ecco ò Cintia.

In si lieta stagione  
senton d'amor il foco  
in terra in aria in aqua non Sol  
Ninfe e Pastori  
mà le Fere più crude e più Selvagge  
anci le piante stesse  
e l'herbe e i Fiori in questa parte  
e in quella van rippigliando a provar  
sentimenti dolcissimi d'Amore.

Ecco à Cintia.

TO THIS ELM, to this shade, to this stream  
where I often come back by habit,  
forever must I return, and will keep in mind  
this cave, this wood and this foliage.

In you alone, happy streams and kindly banks,  
love shows me my past happiness as if present,  
and he hides the seeds of my burning passion  
within your cool breezes.

Here the remembrance of that happy day  
sweetly returns, when my Cloris  
gave me herself and her heart as a gift.

Already I smell the young grass about me, and flowers  
wherever I either rest my gaze or move my feet,  
still breathing the honours of ancient delights.

BEHOLD, CINTIA, MY BEAUTY,  
with clear rays the sun comes  
to recall that day  
on which Love sent the first flames to my heart  
from your beautiful eyes.  
I remember the time and the place  
where Heaven offered me so much beauty  
and so much light, and at the memory  
I rejoice so greatly that my heart  
cannot perfectly understand its own desire.

Behold, Cintia.

In such a happy season  
not only nymphs and shepherds  
feel the fire of love  
in earth, in air, in water,  
but the most cruel and savage beasts;  
even the plants themselves  
and the grass and the flowers  
everywhere burst into bloom to feel  
the sweetest sentiments of love.

Behold, Cintia.

Non udisti tù dianci dà la parte del Ciel  
ch'è più Serena con tripplicato tuon  
lo stesso Giove  
per far anch'ei con gli altri Dei ritorno  
a gli amorosi incontri  
del trionfante Amor bandir la giostra  
mà che dicco di lui? Non ti rimembra  
che in questo tempo ancora  
il Rè del'ombre il Dio del'odio  
eterno arse in foco d'Amore  
di Proserpina bella acceso il core.

Ecco à Cintia.

Mira del Mondo le vaghezze nove  
le smallate campagne  
i Fioriti Giardini le rivestite piante  
i verdi colli i limpidi ruscelli  
ode i vezzosi Augelli che trà le nove fronde  
co'l mormorar de l'onde  
con lo Spirar de l'aure garreggian dolcemente  
in vago stile salutan Maggio al dipartir d'Aprile.

*—author unknown; translation by Sarah Van der Laan*

VO' FUGGIR LONTAN DA TE,  
Donna crudel  
Più d'una fera al mio penar.  
Più languir senza mercè,  
Più non vo' sospirar  
Senza pietà  
L'empia beltà  
D'un infedel.

Tu credevi fors'all'hor  
Ch'io ti mirai,  
D'ogni dolcezz'e gioia pien,  
Che di gioia havess'il cor,  
Di freddo giaccio il sen  
Al fulminar,  
Al balenar  
D'ardenti rai.

Gl'occhi tuoi mi saettar  
All'hor che tu  
Fosti cagion de' miei martir.  
Ma fingesti, empia, d'amar.  
Ingrata a' miei sospir  
E sord'ogn'hor  
Al mio dolor  
D'un aspe più.

Didn't you hear just now from the heavens  
(which are now more serene),  
Jove himself with tripled thunder  
announce the joust of Love triumphant  
in order to return, him too, with the other gods  
to amorous encounters?  
But what do I say of him? Don't you remember  
that in this season, once again,  
the king of shadow, the god of eternal hate,  
burns in the fires of love,  
his heart inflamed by beautiful Proserpina?

Behold, Cintia.

Look at the world's new charms,  
the healthy countryside,  
the flowering gardens, the newly-flourishing plants,  
the green hills, the clear streams.  
Hear the charming birds who among the new leaves  
compete sweetly with the murmuring of the waves,  
with the sighing of the breezes;  
in graceful style they greet May at the departing of April.

I WANT TO FLEE FAR FROM YOU,  
Cruel mistress,  
More cruel to me than a savage beast.  
I do not wish to anguish without mercy;  
I do not wish to sigh any more  
Without pity,  
For the pitiless beauty  
Of an unfaithful woman.

You believed, perhaps,  
When I gazed upon you  
Full of every sweetness and joy,  
That my heart was full of joy,  
My breast of cold ice  
At the fulminating  
And flashing  
Of your burning rays.

Your eyes pierced me:  
From that moment you—  
You were the cause of my martyrdom.  
But you pretended, O pitiless one, to love:  
Ungrateful of my sighs  
And always more deaf  
To my pain  
Than a viper.



Volgi pur da me il pensier  
Se bram'ancor  
Ch'io sempr'invan pianga il mio mal.  
Ma se m'ami, no fia ver  
Che sino al dì fatal  
A te servir,  
Per te seguir,  
Non voglia Amor.

Yet turn your thoughts from me,  
If you still desire  
That I should always weep my fate in vain.  
But if you love me, let it not be true,  
Until the fatal day,  
That love not wish  
To serve you,  
In order to follow you.

*—author unknown; translation by Eric Bianchi*

#### CONCERTO CON PARTE DE ROMANESCA

La bella Erminia sconsolata amante  
sopra'l caro Tancredi egra piangea  
Et al bel volto suo tutta tremante  
Ape infelice ad'hor scendea.  
È da que' fior di sua beltà mancante  
fiamme d'Amor gelo di duol suggea  
quando ne chiusi lumi ov'ella visse  
fermò lo sguardo, è sospirando disse:

The fair Erminia, by love and sorrow led,  
over her dear Tancredi wept, and she,  
all a-tremble, o'er his noble head  
bowed slowly, slowly, like a sorrowing bee;  
and from that flower of beauty whence had fled  
the flames of love, she sucked the ice of grief,  
then fixed her gaze upon his shuttered eye,  
dear as her life, and said with many a sigh:

Tancredi ò sanguinoso ò lagrimato  
mio bene Erminia vivi è miri estinto  
il tuo core il tuo Sol vedi Ecclissato  
nel Ciel d'Amor d'ombre notturne cinto.  
Ahi bellezza languente ò volto amato  
nel tuo pallor del mio dolor dipinto  
frà le tue belle guancie afflitte e smorte  
muore la vitta mia con la tua morte.

Tancredi? Bloodied, tear-stained, art thou here,  
my love! Canst thou, Erminia, bear the sight  
of thy heart stilled, thy sun that shone so clear  
in skies of love eclipsed by shades of night?  
Ah, as thy beauty fades, thy features dear  
are, like mine in my sorrow, painted white,  
and as from thy fair cheek the purple-red  
has faded, so I feel my life, with yours, has fled.

*—adapted from Canto XIX of Gerusalemme Liberata by Torquato Tasso (1544–1596)*

OHIMÈ DOV'È IL MIO BEN, dov'è il mio core?  
Chi m'asconde il mio ben, e chi me'l toglie?

ALAS! WHERE IS MY BELOVED, where is my heart?  
Who has concealed my love and taken her away?

Dunque ha potuto sol desio d'onore  
darmi fera cagion di tante doglie?

Can it be that love of honour  
should bring me such grief?

Dunque ha potuto in me più che'l mio amore  
ambizios'e troppo lieve voglie?

Can it be that ambition and vainglory  
have prevailed more than love?

Ahi sciocco mondo e cieco, ahi cruda sorte  
che ministro mi fai della mia morte!

Alas, foolish, blind world! Alas, cruel fate  
that has made me minister of my own death!

*—Bernardo Tasso (1493–1569)*

## TIRSI CLORI BALLO

### *Tirsi*

Per monti e per valli  
bellissima Clori  
già corrono a' balli  
le Ninfe e i pastori  
già lieta e festosa  
ha tutto ingombrato  
la schiera amorosa  
il seno del prato.

### *Clori*

Dolcissimo Tirsi  
già vanno ad unirsi  
già tiene legata  
l'amante l'amata  
già movon concorde  
il suono a le corde  
noi soli negletti  
qui stiamo soletti.

### *Tirsi*

Su Clori mio core  
andianne a quel loco  
ch'invitano al gioco  
le Grazie ed Amori  
già Tirsi distende  
la mano e ti prende  
ché teco sol vuole  
menar le carole.

### *Clori*

Si Tirsi mia vita  
ch'a te solo unita  
vo' girne danzando  
vo' girne cantando  
pastor benchè degno  
non faccia disegno  
di mover le piante  
con Clori sua amante.

### *Tirsi e Clori*

Già Clori gentile  
noi siam' ne la schiera  
con dolce maniera  
seguiam il lor stile  
balliam ed intanto  
speighiamo col canto  
con dolci bei modi  
del ballo le lodi.

From the mountains and valleys,  
fairest Cloris,  
nymphs and shepherds  
are already hastening to the dance;  
now, merry and festive,  
the amorous lovers  
have quite invaded  
the center of the meadow.

Sweetest Thyrsis,  
they come to be united,  
the lover now holds  
the beloved entwined.  
Now they are tuning  
the winds and the strings:  
only we, neglected,  
are standing here alone.

Come, Cloris, my love,  
let us go to that place,  
invited to join in the sport  
by the Graces and Cupids;  
See, Thyrsis holds out  
his hand to clasp you,  
since only with you  
will he take part in the round.

Yes, Thyrsis, my life,  
joined with you alone  
will I go dancing,  
will I go singing.  
Let no shepherd, be he ever so worthy,  
be so bold as to desire  
to go to the dance  
with Cloris, your beloved.

And now, gentle Cloris,  
we are amidst the throng:  
with sweet demeanor  
let us follow their ways.  
Let us dance the while  
and with songs expounding  
in sweet, fair tones,  
the praises of the dance.

*Il Ballo*

Balliamo ch'il gregge,  
al suon de l'avena  
che i passi corregge  
al ballo ne mena  
e saltano snelli  
i capri e gli agnelli.

Balliam che nel Cielo  
con lucido velo  
al suon de le sfere  
or lente or leggiere  
con lumi e facelle  
su danzan le stelle.

Balliam che d'intorno  
nel torbido giorno  
al suono de venti  
le nubi correnti  
se ben fosche e adre  
pur danzan leggiadre.

Balliamo che l'onde  
al vento che spira  
le move e l'aggira  
le spinge e confonde  
sì come lor siede  
se movon il piede  
e ballan le Linfe  
quai garuli Ninfe.

Balliam ch'i vezzosi  
bei fior ruggiadosi  
se l'aura si scuote  
con urti e con ruote  
fan vaga sembianza  
anch'essi di danza.

Balliam e giriamo  
corriam e saltiamo  
qual cosa è più degna  
il ballo n'insegna.

Let us dance so that the flocks,  
to the sound of the oaten pipe  
that leads their steps,  
join in the dance:  
and nimbly dancing and skipping  
come the goats and the lambs.

Let us dance, that in the sky,  
brightly veiled,  
to the sound of the spheres,  
now slowly, now nimbly,  
with lamps and torches,  
the stars, too, come dancing.

Let us dance, that around us  
in the murky day,  
to the sound of the winds,  
the scudding clouds,  
though dull and gloomy,  
are set lightly dancing.

Let us dance, that the waves,  
when the wind blows  
and moves them and turns them,  
heaves them and stirs them,  
after their fashion,  
move their feet;  
and the waters are set dancing  
like chattering Nymphs.

Let us dance, that the comely  
flowers, bespattered with dew,  
shaken by the gentle breeze,  
hustled and twisted,  
look as if  
they, too, are dancing.

Let us dance and whirl,  
run and leap,  
nothing is more worthy  
than what the dance teaches.

—Alessandro Striggio (1536/7–1592)

# THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

## *soprani*

Veronique Benei, lecturer in South Asia Studies and Anthropology  
Emma Clune, junior in Yale College\*  
Rachel Cohen, freshman in Yale College\*  
Claire Eng, second-year graduate student in the Department of Music  
Estelí Gomez, sophomore in Yale College\*  
Paula Kavathas, faculty in Immunobiology and Genetics  
Kirsten Menn, fourth-year graduate student in the School of Medicine  
Lynda Paul, special projects assistant and choral librarian at the Institute of Sacred Music  
Ilyana Sawka, junior in Yale College  
Marie Schild, first-year graduate student in the Department of Music  
Elaine Shay, resident in Ophthalmology  
Amy Shimbo Doherty, seventh-year graduate student in the Department of Music  
Emily Stevens, freshman in Yale College

## *alti*

Angela Marroy Boerger, fourth-year graduate student in the Department of Music  
Anne Curtis, professor in Yale Medical School  
Elena Grewal, senior in Yale College  
Terry Hare, cello teacher, viola da gambist, and choir director in New Haven  
Carol Hwang, Molecular, Cellular, and Developmental Biology  
Karen Jones, first-year graduate student in the Department of Music  
Lea Krivchenia, sophomore in Yale College  
Kendra Mack, graduate of Yale College\*  
Elizabeth Mercurio, senior in Yale College  
Adena Schachner, senior in Yale College

## *tenori*

Eric Bianchi, second-year graduate student in the Department of Music  
Peter Clune, sophomore in Yale College\*  
Turner Fishpaw, on leave from Yale College\*  
Stephen Hopkins, senior music major in Yale College\*  
John Paredes, junior in Yale College  
Dongyung Park, on leave from Yale College\*

## *bassi*

Avi Feller, junior in Yale College\*  
Brock Forsblom, junior in Yale College\*  
Matthew Gabbard, junior in Yale College\*  
Gary Gregoricka, senior in Yale College  
John Hare, professor in the Divinity School  
Jeremy Hays, second-year graduate student in the Department of Music  
Gregor Herzfeld, visiting assistant in research in the Department of Music  
Drew Levitt, sophomore in Yale College\*  
Brian Mummert, freshman in Yale College  
Ian Quinn, assistant professor in the Department of Music  
Benjamin Thorburn, first-year graduate student in the Department of Music  
Rashad Ullah, fourth-year graduate student in the Linguistics Department

\* Members of MUSIC 223: *The Performance of Early Music*



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. This year the Collegium welcomes the participation of the Yale Schola Cantorum from the Institute of Sacred Music, and also undergraduates enrolled in *The Performance of Early Music*, a seminar taught by Richard Lalli.

RICHARD LALLI is an Associate Professor (Adjunct) of Music at Yale University, where he has taught since 1982; he is an active performer of diverse musical styles. He has presented solo recitals of major nineteenth-century repertoire in New York, London, and Paris. In recent seasons Mr. Lalli was featured in the one-man chamber opera *Cézanne's Doubt*, by Daniel Rothman, at Princeton, and also gave the American premiere of a new performance piece, *ME*, by Edmund Campion, at the Cal Performances Edge Festival in Berkeley. In April of 2005 he premiered a dramatic song cycle for baritone and string quartet by Gary Fagin at the Concertgebouw in Amsterdam, and in May of 2005 he premiered *Bus 66*, a cycle of eighteen songs by Francine Trester, at Weill Recital Hall. With the Mirror Visions Ensemble, he has recently released a recording Tom Cipullo's song cycle *Secrets* on Albany Records; his recording of Yehudi Wyner's *The Mirror* was nominated for a Grammy Award in 2005. With pianist Gary Chapman, Lalli has recorded four discs of popular songs; the two have appeared at festivals around the world, and also in intimate spaces such as the Players' Club, the Carlyle, the Park Plaza, and the Whitney Museum of American Art in New York City, and in London's Wigmore Hall.

# THE YALE COLLEGIUM PLAYERS

Robert Mealy, *director*

<i>violini</i>	Robert Mealy Rebecca Tinio, third-year graduate student at the Yale Law School
<i>violoncello</i>	William Perdue, senior in Yale College
<i>viola da gamba</i>	Michael Rigsby, medical director of the Yale University Health Services
<i>theorbi</i>	Catherine Liddell Daniel Swenberg
<i>cembalo</i>	Rebecca Cypess, fourth-year graduate student in the Department of Music
<i>organo</i>	Santana Haight, sophomore in Yale College

THE YALE COLLEGIUM PLAYERS is the instrumental complement of the Collegium, exploring a variety of rich and vivid musical languages from Machaut to Mozart. Using historically-informed techniques, the group seeks to bring to life the dancing rhythms and striking rhetoric of this earlier repertoire. For string music of the seventeenth and eighteenth centuries, the ensemble uses a set of early bows made by Christopher English for Yale. Drawing on students and members of the Yale community, the group expands to include professional guests depending on the repertory. The Collegium Players collaborates with the Yale Schola Cantorum on three projects during this school year: performances of Purcell, Bertali, and the Bach *Passio secundum Joannem*.

ROBERT MEALY has been praised for his “imagination, taste, subtlety, and daring” (Boston Globe) 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. Mr. Mealy has appeared at music festivals from Berkeley to Belgrade, and from Melbourne to Versailles. He is a frequent leader and soloist with the New York Collegium, ARTEK, and Early Music New York; he was recently appointed concertmaster of the acclaimed Boston Early Music Festival Orchestra. He is a member of the medieval ensemble Fortune’s Wheel, the Renaissance violin band the King’s Noyse, the 17c ensemble Spiritus, and the Irish early-music band Dúlra. Robert has lectured and taught historical performance techniques and improvisation at Columbia, Brown, Oberlin, U.C. Berkeley, and Yale. Mr. Mealy recently received *Early Music America’s* Binkley Award for his work directing both the Yale Collegium Players and the Harvard Baroque Chamber Orchestra.

CATHERINE LIDDELL is one of America’s most sought-after performers on lute and theorbo specializing in the music of the 17th century. She has toured widely as a guest artist with many of the country’s leading period-instrument ensembles, including Boston Baroque, Apollo’s Fire (Cleveland), the Seattle Baroque Orchestra, and the New York Collegium, and has performed in the Aston Magna and the Boston Early Music Festivals. She is a founding member of both Ensemble Chanterelle, with whom she has been Artist-in-Residence at UCLA, and Charivary, which was named by Early Music America as “one of the most exciting early music ensembles in America today.” She has recorded for Musical Heritage Society, Titanic, Dorian and Centaur Records.

Lutenist DANIEL SWENBERG plays and tunes a wide variety of Renaissance and baroque lutes, theorbos, and early guitars. Among the ensembles in which he performs are: ARTEK, REBEL, Visceral Reaction, The New York Collegium, The Metropolitan Opera, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadtstheater Klagenfurt, Les Violons du Roy, Piffaro, and Lizzy and the Theorboys. He has received awards from the Belgian American Educational Foundation (2000) for a study of eighteenth-century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany, with Stephen Stubbs and Andrew Lawrence King, at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music (New York City), receiving a Masters Degree in Historical Performance-Lute. Prior to his concentration on lutes, he studied Musicology at Washington University (St. Louis) and received a B.M. in classical guitar from the North Carolina School of the Arts.

Title page from Giovanni Battista Doni, *Compendio del trattato de' generi e de' modi della musica : con un discorso sopra la perfettione de' concerti* (Rome, 1635). Music Library Deposit, Beinecke Library.