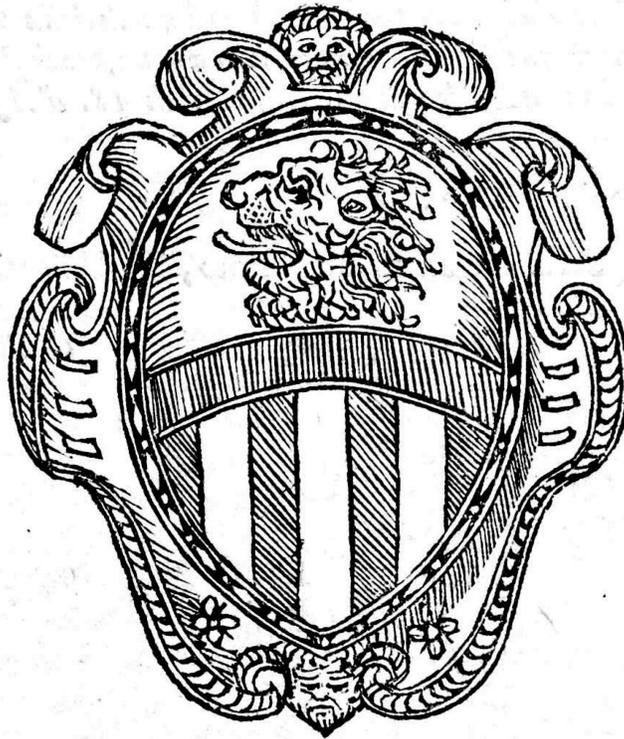


The Yale Collegium Musicum
Grant Herreid, director, presents

**NVOVE MVSICHE
E NVOVA MANIERA
DI SCRIVERLE**



IN FIORENZA:
Appresso Zanobi Pignoni, e Compagni. 1614.

Con Licenzia de' Superiori.

Italy 1614: New Trends in Part Song and Monody
Musical Explorations of the Madrigal and Motet
by Monteverdi and his Contemporaries

Wednesday, November 19, 2014
Beinecke Rare Book and Manuscript Library

PROGRAM

Sonata

Cesare Bendinelli (c. 1542-1617)

Tutta l'arte della trombetta (Verona, 1614)

Cinto il crin / A cantar in altri modi / Scenda quella dal canoro

Antonio Brunelli (1577-1630)

Scherzi, arie, canzonette e madrigali . . . Libro secondo (1614)

Cinto il crin di biond' oliva
Prato intento a nuovi fregi
De suo Duci e de suo regi
Di Bisenzio in su la riva
Che fioriva
Di bei gigli e di viole
Fe sentir queste parole:

Tresses girded with blond olive,
Prato, intent on new praises
for its lords and kings,
from the banks of the Bisenzio,
which flower
with fair lilies and violets,
makes heard these words:

Questo fior che dura eterno
Serenissimo mio duce
Alla tua perpetua luce
Al tuo provido governo
Sempiterno
Ti consacra il core, e dice:
Cosmo pio, Cosmo felice.

This flower that endures forever,
my most serene lord,
to your perpetual light,
to your provident government,
everlasting
consecrates to you its heart, saying:
pious Cosmo, happy Cosmo!

A cantar in altri modi
L'alte lodi
De miei duci
Mi conduci
Ove all' ebono sonoro
Plettro d'oro
Accompagna'l biondo
Dio Bella Clio.

To sing in other styles
the high praises
of my lord
I am compelled,
where to his sonorous ebony (lyre)
with her golden plectrum
fair Clio accompanies
the blond god.

Prima al nome tuo s'inchina
O Christina
Arno e flora
Prato ancora
Ti pur chiama eccelsa donna
Sua Colonna
Pia nipote anch'io ti credo
Di Goffredo.

First, to your name bows,
O Christina,
the Arno, Flora
and also Prato.
Your Colonna
indeed calls you high lady,
pious niece, I also believe,
of Geoffrey.

Scenda quella
Dal canoro
Dolce coro
Ch'è più bella
Più felice
Cantatrice.

She descends
from the melodious
sweet choir,
who is the most fair,
the most happy
singer.

De suoi canti
Sian' or segno
Nobil regno
Chiari vanti
Del sovrano
Re Toscano.

may the bright vaunts
of her song
now be a sign
[of the] noble reign
of the sovereign
Tuscan king.

Carlo Bocchineri (1559-1630)

Canzona La Grassa *instrumental*

Giovanni Antonio Cangiasi (died after 1614)

Scherzi forastieri per sonare (Milan, 1614)

A quei sospir ardenti
Ariadne Lih, *voice*

A quei sospir ardenti,
Che fingesti esalar per troppo ardore,
A quei dolci lamenti
Misti d'amare lagrime d'amore
Credulo amant' a pers' il seno e il core.
Ne d'amoroso strale
Schivai colpo mortale
Al fin arso e ferito
E deluso e schernito,
E veggio e sento
Ch' i pianti e i sospir miei son acqua e vento.
Ottavio Rinuccini (1562-1621)

Giulio Caccini (1551-1618)
Nuove musiche e nuova maniera di scriverle (Florence, 1614)

By those ardent sighs
that you feigned to exhale with such passion;
by those sweet plaints
mixed with bitter tears of love,
the credulous lover has lost both heart and soul.
Nor did I avoid the mortal wounds
of Love's amorous arrows:
at last burned and wounded,
and disappointed and mocked,
I see and know
that my tears and sighs are but water and wind.
translation: Grant Herreid

Amor se pur degg'io

Amor, se pur degg'io
Morir senza pietà del dolor mio,
Perchè morir non deve
Cagion de' dolor miei?
Se sei giusto e fedele,
Ferrisci la crudele,
Chè se pur di ferrir quella ti cale,
Habbi almeno pietà del mio gran male.

Salomone Rossi (1570-1630)
Il primo libro de madrigali (Venice, 1614)

Love, if indeed I must
die without pity from my pain,
why mustn't she die,
the cause of my pain?
If you are just and faithful,
wound the cruel one,
but if indeed you shrink from wounding her,
at least take pity on my great suffering.

Canzona L'Obligata *instrumental*

Cangiassi
Scherzi forastieri per sonare

Ancor che col partire
Scott Weady, *cello*

Cipriano da Rore;
divisions by Richardo Rogniono, *Il vero modo di diminuire* (Venice, 1592)

A Dio Florida bella il cor piagato
Robert Yaman, Sarah Norvell, *voice*

A Dio Florida bella, il cor piagato
Nel mio partir ti lascio, e porto meco
La memoria di te si come seco
Cervo trafitto suol lo strale alato.
Caro mio Floro a Dio, l'amaro stato
Consoli amor del nostro viver cieco,
Che se'l tuo cor mi resta, il mio vien tecco
Com' augellin che vola al cibo amato.
Così su'l Tebro a lo spuntar del sole,
Quinci e quindi confuso un suon s'udio
Di sospiri, di baci, e di parole:
Ben mio rimante in pace. E tu ben mio,
Vattene in pace, e sia quel che'l ciel vuole.
A Dio Floro (dicean), Florida a Dio.
Giambattista Marino

Claudio Monteverdi (1567-1643)
Il sesto libro de madrigali (Venice, 1614)

Farewell, fair Florida; my heart, wounded
by my leaving, I leave with you, and I bear in me
the memory of you, as in him
a pierced stag often bears a winged arrow."
"My dear Floro, farewell; may Love console
the bitterness of our blind lives;
for if your heart stays with me, mine goes with you
as a bird flies to its beloved food."
Thus, as over the Tiber the sun arose,
all about was heard the jumbled sound
of sighs, of kisses, and of words:
"My love, be at peace." "And you, my love,
go in peace, and let Heaven's will be done."
"Farewell, Floro," (they said), "Florida, farewell."

Non ha'l ciel cotanti lumi
Sarah Norvell, Leah Chernoff, Yamile Lozano, *voice*

Giulio Caccini
Nuove musiche

Non ha'l ciel cotanti lumi,
Tante still'e mari e fiumi,
Non l'April gigli e viole,
Tanti raggi non ha'l sole,
Quant'ha doglie e pen'ogni ora
Cor gentil che s'innamora.

The heavens haven't as many stars,
the rivers and sea as many drops,
April hasn't as many lilies and violets,
the sun hasn't as many rays
as pain and grief at all hours has
a noble heart that is in love.

Penar lungo e gioir corto,
Morir vivo e viver morto,
Spem' incerta e van desire,
Mercè poca a gran languire,
Falsi risi e veri pianti
È la vita degli amanti.

Lasting pain and fleeting joy,
living death and dead life,
uncertain hope and vain desire,
little mercy and great languishing,
false smiling and true tears
are the life of lovers.

Neve al sol e nebbia al vento,
E d'amor gioia e contento,
Degli affanni e delle pene
Ahi che'l fin già mai non viene,
Giel di morte estingue ardore
Ch'in un' alma accende Amore.

As snow in the sun, and mist in the wind,
are the joy and happiness of love.
Of the turmoil and the pain
ah! the end never comes.
The ice of death extinguishes passion
in a soul that Love has sparked.

Ben soll' io che' morir solo
Può dar fine al mio gran duolo,
Nè di voi già mi dogl'io
Del mio stato acerbo e rio;
Sol Amor tiranno accuso,
Occhi belli, e voi ne scuso.

Well I know that death alone
can end my great pain,
yet not from you do I suffer
my bitter and harsh state:
tyrannous Love alone I blame,
lovely eyes, and you I pardon.

Canzona La Furugada *instrumental*

Cangiassi
Scherzi forastieri per sonare

Ad coenam Agni providi
Jacob Reed, *organ*

Bernardino Bottazzi (c.1560/80? - after 1614)
Choro et Organo (Venice, 1614)

Alma Redemptoris Mater
Ariadne Lih, *voice*

Bartholomeo Barbarino
Il secondo libro delli motetti (Venice, 1614)

Alma Redemptoris Mater quae per via caeli
Porta manes, et stella maris, succurre cadenti,
Surgere qui curat populo: tu quae genuisti
Natura mirante, tuum sanctum Genitorem
Virgo prius ac posterius, Gabrielis ab ore
Sumens illud Ave, peccatorum miserere.

Mother of the Redeemer, who is ever of heaven
the open portal, and the star of the sea, aid the fallen,
who strive to rise again; you who gave birth,
while Nature marveled, to your Holy Creator,
virgin both before and after, from Gabriel's mouth
accepting the 'Hail', be merciful towards sinners.



Misero Alceo
Nicholas Maas, *voice*

Misero Alceo, dal caro albergo fore
Gir pur convienti, e ch'al partir t'apresti.
'Ecco Lidia ti lascio e lascio questi
Poggi beati, e lascio teco il core.
Tu se di pari laccio e pari ardore
Meco legata fosti e meco ardesti,
Fa che ne duo tal hor giri celesti
S'annidi e posi ov'egli vive e more.
Si more lieto il cor staratti a canto,
Gli occhi lontani da soave riso,
Mi daran vita con l'umor del pianto.'
Così disse il pastor dolente in viso.
La ninfa udillo, e fu in due parti intanto
L'un cor da l'altro, anzi un cor sol, diviso.
Giambattista Marino

Monteverdi
Il sesto libro de madrigali

Unhappy Alceus, from this dear retreat
you must go, and to depart prepare yourself.
'Behold, Lydia, I leave you, and I leave these
blessed hills, and I leave with you my heart.
If you by the same ties with the same passion
were bound to me and burned with me,
then let my heart in those two heavenly orbs
make its nest, where it lives and dies.
If my heart dies happy being near you,
my eyes, far from your sweet smile,
will sustain me in life with the dew of tears.'
Thus spoke the shepherd, sad in visage.
The nymph heard him; and then into two parts was
one heart from the other, rather one sole heart, divided.

Sinfonia / Gagliarda detta l'Andreasina *instrumental*

Salomone Rossi
Il primo libro delle sinfonie et gagliarde (1607)

Presso un fiume tranquillo
Kyle Picha, Jessica Wang, *voice*

Presso un fiume tranquillo
Disse a Filena Eurillo:
Quante son queste arene
Tante son le mie pene
E quante son quell' onde
Tante ho per te nel cor piaghe profonde.

Rispose d'amor piena
Ad Eurillo Filena:
Quante la terra ha foglie
Tante son le mie doglie
E quante il ciel hà stelle
Tante ho per te nel cor vive fiammelle.

Dunque con lieto core
Soggiunse indi il pastore:
Quanti ha l'aria augelletti
Sieno i nostri diletta,
E quant'hai tu bellezze,
Tante in noi versi Amor care dolcezze.

Si si con voglie accese
L'un e l'altro riprese:
Facciam concordi amanti
Pari le gioie a i pianti
Alle guerre le paci
Se fur mille i martir sien mille i baci.
Giambattista Marino

Monteverdi
Il sesto libro de madrigali

Near to a tranquil river
Eurillo said to Filena:
"As many as are these grains of sand,
so many are my sufferings;
and as many as are these waves,
so many are the deep wounds I have for you in my heart."

Full of love,
Filena replied to Eurillo:
"As many leaves as the earth holds,
so many are my torments,
and as many stars as the sky holds,
so many living flames I have for you in my heart."

Then with a joyful heart
the shepherd said:
"As many birds as are in the air,
so many may be our delights,
and as much loveliness as you have,
let Love pour into us as much gentle sweetness."

And so inflamed with desire
the one to the other replied:
"Let us make this pact, lovers:
make joys equal to tears,
and peace equal to war;
if torments be thousands, let kisses be thousands.

In the year 1614 several collections of musical offerings chanced to come to light from Italian presses, some of which continued to push the envelope in terms of expressive singing. In his fifth book of madrigals (1605) Claudio Monteverdi was the first composer to include an instrumental *basso continuo* line, allowing a freer use of solo and duet writing as the continuo, including harpsichord and/or theorbo, could provide the harmonic structure when several voices dropped out. Monteverdi continued this practice in his sixth book of madrigals, published in Venice in 1614, of which the Beinecke library holds an original copy of the alto part book. Monteverdi had famously written for the stage with his operas *L'Orfeo* and *L'Arianna*, and in his sixth book of madrigals he was able to introduce a dramatic, operatic element of solo song and dialogue into the vocal polyphonic texture of pieces like 'A dio Florida bella', 'Misero Alceo', and 'Presso un fiume tranquillo'.

Another publication held by the Beinecke is Giulio Caccini's *Nuove musiche* (Florence, 1614) a companion volume to his ground-breaking publication of 1601. In both of these volumes, Caccini articulated the principles of *stile recitativo* that would drive musical expression for the next several generations: poetic texts 'spoken in tones' over a bass-line that seldom interacted in counterpoint with the melody; the text delivered without extraneous ornamentation, but with graces, trills and running passages that enhanced or amplified the meaning of the words. His solo madrigal 'A quei sospir ardenti' enriches Rinuccini's text with just these sorts of embellishments, while 'Non ha'l ciel cotanti lumi' characterizes the lighter, dance-like form of the *canzonette*. Caccini was active in the Florentine Camerata, whose humanistic environment fostered the invention of opera, for which the *stile recitativo* was the perfect vehicle. In 1600 Monteverdi was present in Florence at the premiere of the opera *Euridice*, which featured music written in the recitative style by Caccini, and was undoubtedly influenced by this novel style of singing that consciously imitated the Greek practice of solo singing to a stringed instrument, interspersed with passages for chorus.

Another Florentine publication of 1614 is Antonio Brunelli's *Scherzi, arie, canzonette e madrigali . . . Libro secondo*. Brunelli served as organist in the Tuscan city of Prato until becoming *maestro di cappella* to the Grand Duke in 1612. Brunelli published theoretical works as well as a singing method, also published in 1614, which contains the following advice for singers:

The whole foundation of this technique lies in articulating with the throat . . . but go to a teacher who understands the true method of good singing, for often some teachers profess to possess this knowledge, and mess up the students totally, which makes it difficult later for them to learn the true method.

Brunelli's *Scherzi, arie, canzonette e madrigali*, dedicated to the Grand Duke, opens with a series of trios celebrating the duke's visit to Prato.

Another collection published in 1614 is Salomone Rossi's *Il primo libro de madrigali a quattro voci* (Venice, 1614). Rossi was a Jewish musician employed at the court of Mantua, where he worked along side Monteverdi. Rossi was held in such esteem at the court that he did not have to wear the yellow badge required in Mantua. His 1614 publication contains the eight-voice 'Amor se pur degg'io', a madrigal written in a double-choir texture similar to that of the Venetians Andrea and Giovanni Gabrielli.

In yet another collection of the same year, *Il secondo libro delli motetti*, Bartholomeo Barbarino offered two versions of each motet, one *semplice*, plain and unadorned, and one *passaggiata*, highly embellished. He states in the preface that those who knew the art of singing could read from the plain version and make their own embellishments, while those that hadn't such skill or knowledge could use his ornamented version. We preface Barbarino's *passaggiata* 'Alma Redemptoris Mater' with an organ setting of another chant published by Bernardino Bottazzi in his *Choro et Organo* (1614). Other instrumental works published in 1614 include the *canzoni* published by the milanese organist Giovanni Antonio Cangiasi in *Scherzi forastieri per sonare*. The divisions on 'Ancor che col partire' by Richardo Rogniono demonstrate the art of ornamentation in its late 16th century style. Finally, we open this evening's program with an excerpt of music for trumpet ensemble from the earliest extant trumpet method, Cesare Bendinelli's *Tutta l'arte della trombetta*. Bendinelli was the chief trumpeter at the court in Verona, and his handwritten method is a window into the secretive art of the trumpet guilds that flourished in every court of Europe.

**The Yale Collegium Musicum
Grant Herreid, director**

Yale Collegium Chorus

Soprano

Isla Alexander
Leah Chernoff* (Amer. Studies '16)
Ariadne Lih (Music '17)
Yamile Lozano* (Undeclared '17)
Sarah Norvell* (Classics '15)
Sijia Song* (Humanities '15)
Jessica Wang* (Economics '15)

Alto

Suzanne Boorsch
Hannah Constantin* (Mathematics '15)
Lindsay Falkenberg* (Political Science '15)
Bria Godley* (Psychology '16)
Carol Hwang
Sylvia Lipnick
Grace Liu* (Molecular Biophysics, Biochem '16)
Veronica Mayer (GS Spanish and Portuguese '17)
Scarlett Zuo* (History '16)

Tenor

Nicholas Maas* (Computer Science '15)
Pietro Miozzo* (Molecular, Cellular, Dev Biology)
Reed Morgan (Archaeology '17)
Kyle Picha* (Music '15)
Scott Weady* (Mathematics '17)

Bass

Conor Bagley* (History '16)
Eric Boodman* (History of Science, Med, and PH '15)
Cory Myers* (Philosophy '15)
Jacob Reed (Undeclared '17)
Sagar Yadama* (Mechanical Engineering '15)
Robert Yaman* (Mathematics and Philosophy '15)

Yale Collegium Instrumentalists

Violin: Hannah Constantin*, Pietro Miozzo*, Sagar Yadama*

Viola: Pietro Miozzo* Cello: Scott Weady*

Viol : Rosamond Morley, director, Cory Myers*, Jacob Reed, Michael Rigsby

Recorder: Priscilla Herreid, Sol Jee Park* (MU Oboe '15)

Cornetto: Timothy Will (MU Trumpet '15) Sackbut: Elisabeth Shafer (MU Trombone '15)

Dulcian: Carl Gardner (MU Bassoon '16) Baroque Guitar: Arash Noori (MU Guitar '15), Lindsay Falkenberg*

Theorbo: Arash Noori Keyboard: Jacob Reed, Robert Yaman*

Baroque Trumpet Ensemble

Timothy Will: clarino, Patrick Durbin, Aaron Krumsieg, Elisabeth Shafer, Carl Stanley

Percussion: Grant Herreid

Musical Coaches

Adam Bregman, sackbut; Leah Nelson, violin; Priscilla Herreid, Renaissance winds
Robert Wiemken, dulcian

*student enrolled in MUSI 223: The Performance of Early Music, taught by Grant Herreid

Cover illustration: *Nuove Musiche* (Florence, 1614), title page
Beinecke Rare Book and Manuscript Library, Albi Rosenthal Collection of Monteverdi and the Birth of Opera

Upcoming Events in the Department of Music

Friday, November 21

Medieval Song Lab: Singing from early notation
Stoeckel 210, 4:00 pm

Friday, December 5

Medieval Song Lab: Singing from early notation
followed by discussion of a pre-circulated paper by Anne Stone (CUNY Graduate Center)
Whitney Humanities Center B04, 4:00 pm

Wednesday, December 10

Heine and Verlaine in Song
Performed by undergraduates enrolled in Richard Lalli's MUSI 222: The Performance of Vocal Music
Whitney Humanities Center, 4:30 pm

Friday, December 12

Medieval Song Lab: Singing from early notation
Stoeckel 210, 4:00 pm

A Special Event

Tuesday, December 2

PENTIMENTO

Layers of love and longing in Renaissance music

The Elm City Consort: Rebekah Ahrendt, Douglas Kelley, Rosamund Morley, Michael Rigsby
with guest artists: Priscilla Herreid, Soprano and Recorders; Daniel Moody, Countertenor; Kevin Payne, Renaissance lute

32 Edgewood Gallery, 6pm

FREE BUT LIMITED SEATING

information : elmcityconsort@gmail.com

Sponsored by the Yale School of Art

This venue contains the exhibition *Perception Unfolds*
which is free and open to the public Tues – Sunday, 12noon – 6pm.
If one comes early, it will be on view before the concert.