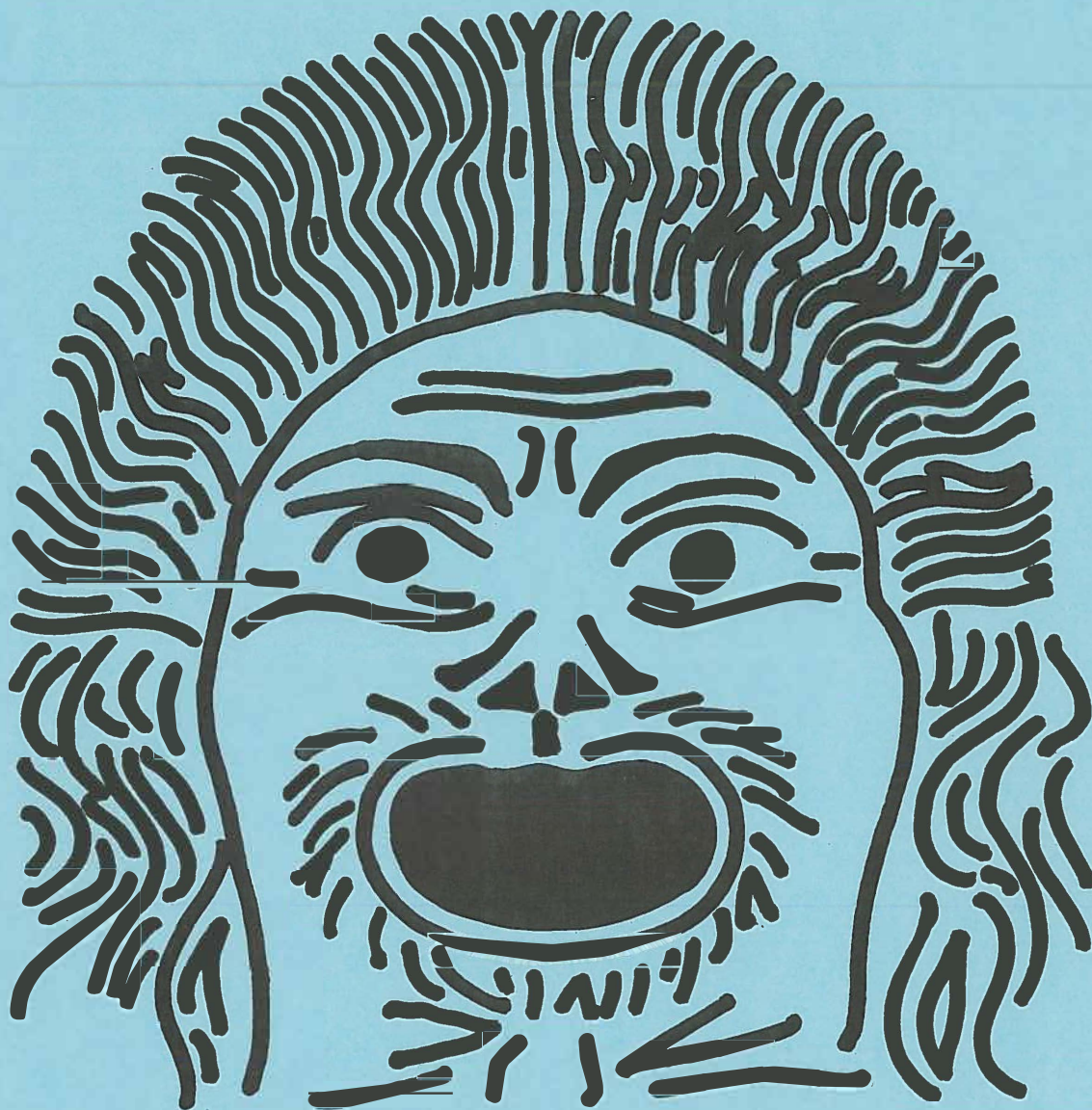


University of California, Davis
The Department of Music presents the

EARLY MUSIC ENSEMBLE

David Nutter, director



THEATRE MUSIC OF THE ITALIAN RENAISSANCE



Tuesday, June 8, 1982
Main Theatre

8:30 p.m.
Admission Free

PROGRAM

Music for the Wedding of Cosimo de' Medici and Eleonora of Toledo, Florence 1539
Intermedi from Antonio Landi's comedy, Il Commodo;
music by Francesco Corteccia (1502-1571)

****Prologue****

DAWN: 'Vattene almo riposo'
(Helen Nutter, soprano)

****Intermedio III****

SILENUS: 'O begli anni del Oro'
(Rich Brunner, Tom Estes, Dan Stowe, Andy Hamilton)

****Intermedio IV****

HUNTRESS NYMPHS: 'Hor chi mai canterà'

****Intermedio V****

NIGHT: 'Vientene almo riposo'
(Elizabeth Martin, alto)

****Epilogue****

DANCE OF SATYRS AND BACCHANTES: 'Bacco, Bacco, e u o e!'

First Chorus from Giraldi Cinzio's tragedy Silene;
music by Cipriano de Rore (ca 1515-1564)
'L'inconstantia che seco han'

Music for the Wedding of Francesco de' Medici and Giovanna of Austria, Florence 1565
Fifth intermedio from Francesco d'Ambra's comedy La Cofanaria;
music by Alessandro Striggio (ca 1540-1592)
PSYCHE: 'Fuggi speme mia' (Gerry Prody, soprano)

Inauguration of the Teatro Olimpico, Vicenza 1585
Fourth Chorus from Sophocles' Oedipus tyrannos; translation by Orsatto Giustiniani;
music by Andrea Gabrieli (ca 1510-1586)
'Ma chi più di te misero'

INTERMISSION

Music for the Wedding of Ferdinando de' Medici and Christina of Lorraine, Florence 1589
Intermedi from Girolamo Bargagli's comedy La Pellegrina

****Intermedio I: The Harmony of the Spheres****

HARMONY: 'Dalle più alte sfere' (Antonio Archilei, ca 1550-1612)
(Sandra Lipsman, soprano)

****Intermedio IV: Prophecy of the Golden Age and of the terrors of Hell****

SINFONIA (Christofano Malvezzi, 1547-1599)
SORCERESS: 'Io che dal ciel cader' (Giulio Caccini, ca 1545-1618)
(Christine Moore, soprano)

SINFONIA (Malvezzi)

DEMONS: 'Miseri habitator' (Giovanni de' Bardi, 1534-1612)

****Intermedio VI: The Descent of Rhythm and Harmony to Earth****

THE OLYMPIAN DEITIES: 'Dal vago e bel sereno' (Malvezzi)
THE MORTALS OF EARTH: 'O qual resplende' (Malvezzi)
A GODDESS: 'Godi turba mortal' (Emilio de' Cavalieri, ca 1550-1602)
(Kathleen Roland, mezzo-soprano)
BALLO DEL GRAN DUCA: 'O che nuovo miracolo' (Cavalieri)

THE EARLY MUSIC ENSEMBLE

David Nutter, director
Alisa Gould, assistant

Ivan Sandoval, staging

SOPRANO

Sandra Lipsman, Faith Liu, Christine Moore, Helen Nutter, Gerry Prody

ALTO

Kay Dewey, Elizabeth Martin, Elizabeth Morris, Kathleen Roland

TENOR

Richard Brunner, Steven Law, Hal Morton

BASS

Robert Crummey, Thomas Estes, Steven Kenner, Lorenz Schultz

INSTRUMENTALISTS

Sarah Brosier, viol
Barbara Brandon, recorder, crumhorn
Carrie Crompton, viol
Don Chakerian, sackbut
Carrie Cramer, organ, harpsichord
Jeanette Leifson, recorder, harpsichord, crumhorn
David Nutter, chitarrone
Ciro Scotto, viol
Julie Sinclair, shawm
denise joy slobodnik, viol
Nancy Steffensen, flute
Luanne Thompson, recorder, crumhorn
Fred Weyman, recorder

The Department of Music invites your contributions to the
Music Department Award Fund,
which includes the
Fannie Kopald Stein Award for Excellence in Musical Performance.
A box is provided in the lobby; please give generously.
Thank you.

The use of cameras or recording equipment is forbidden.

Latecomers will be seated only
at suitable intervals
in the program.

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Pre-operative types of theatre music in Italy usually take the form of musico-dramatic entertainments inserted between the acts of plays. These insertions, or intermedi, were first performed at the court in Ferrara in the late 15th century between the acts of the Latin comedies of Plautus and Terence. Because these plays were divided into five acts, four intermedi were required; later intermedi were added before and after the play to increase the number to six. Because the stage remained open once the curtain had been drawn, intermedi were a means of clarifying the division of the play into acts. In some instances only instrumental music was used, played out of sight of the spectators. The most fashionable type, however, stressed lavish display in which costumed singers and dancers enacted a pastoral or mythological story through pantomime, rhythmic movement and music. During the 16th century attempts were made to unify in theme the intermedi devised for the play: typical examples include the mythical 'Four Ages of Man' (in which the Golden Age returns under the aegis of the princely patron in the audience), representations of the Four Elements depicted in infernal, terrestrial, aquatic and celestial scenes, or the mythical powers of music as described by the ancients (Florence 1589). Less frequent was a temporal relationship as in the 1539 Florentine set, where the passage of time represented in the play, dawn to sunset, is mirrored in the intermedi.



Court intermedi, those produced for a specific occasion such as a wedding, were the most lavish and costly of all, and combined the marvels of stage effects with mythological allegories designed to flatter the princely patrons among the spectators. Regrettably, little of the music composed for intermedi survives. Only two complete sets of intermedio music are extant, those performed at Florence in 1539 and 1589, issued in special commemorative editions. But many accounts of performances survive, and these often give detailed information about costuming, scenery, and how the music was performed; we have attempted to adhere to the original manner of performance as closely as possible.

Though it was considered perfectly acceptable to insert entertainments between the acts of comedies (which, as one disgruntled playwright complained, had become only the means of dividing one intermedio from another), the heroic world of the horror tragedy, in which great and terrible actions occur, its moral aims, catharsis, and elevated style and language, admitted no lapse in decorum. Renaissance theorists generally agreed that choruses in tragedy should be sung throughout, although how to adapt existing musical style to the complex metrical schemes of the Greeks remained insoluble in practice. The chorus from Giraldo Cinzio's tragedy Silene displays the elevated style and content of the Greek model, yet Rore's setting, evocative though it is, is virtually indistinguishable stylistically from his other madrigals. But later in the century such matters were provided with a more precise solution. The opening of Palladio's Teatro Olimpico at Vicenza in 1585 was preceded by much discussion about how the choruses of Giustiniani's translation of Oedipus tyrannos should be set to music. Angelo Ingegneri, responsible for the staging, imparted the following instructions which were perfectly realized in Andrea Gabrieli's music: 'the choruses of tragedies should consist only of select and rare voices and one should see to it that the music is composed by an accomplished musician capable of writing serene, grave, plaintive and varied music. And by "varied" I mean that that by its nature it induces sadness in accord with the greatness of the calamity. The words, above all, must be clearly enunciated so that they are understood by all the spectators in the theatre without losing the least syllable.'

TEXTS AND TRANSLATIONS

Music for the Wedding of Cosimo de' Medici and Leonora of Toledo
 Florence 1539
 music by Francesco Corteccia

Intermedi from Antonio Landi's comedy, Il Commodo

AURORA

Vattene almo riposo, ecco ch'io torno
 Et ne rimeno il giorno.
 Levate herbette e fronde
 Et vestitevi Piaggie et Arbuscelli:
 Uscite, o Pastorelli,
 Uscite, o Nymfe bionde
 Fuor del bel nido addorno,
 Ogn'un' si svegli e muova al mio ritorno.

SILENO

O begli Anni del Oro, o secol d'ivo:
 Alhor non Rastro, o Falce, alhor non era
 Visco, ne laccio; et no'l rio ferro, e'l toscio;
 Ma sen già puro latte il fresco rivo;
 Mel' sudavan' le querce; ivano a schiera
 Nymfe insieme et Pastori, al chiaro e'l fosco.
 O begli anni del Or', vedrovvi lo mai?
 Tornagli o nuovo Sol, tornagli homai.

NIMPHE CACCIATRICI

Hor chi mai canterà, se non canta hoggi;
 Che di sì care prede
 Carche, moviamo il Piede?
 O del frondoso bosco;
 O delle tenere herbe,
 Et voi tutte altre vaghe Nymfe accerbe
 Del bel paese Tosco,
 Venite a cantar' nosco:
 Et cantando n'andian' la bella Diva;
 Anzi il bel Sol, che in su la fresca riva
 Del suo dolce Arno siede;
 Et ben' n'ascolta, e vede.

LA NOTTE

Vienten'almo riposo: ecco ch'io torno;
 Et ne discaccio il giorno.
 Posate herbette e fronde,
 Et spogliatevi piagge, e arbuscelli;
 Entrate, o Pastorelli,
 Entrate, o Nymfe bionde,
 Entro al bel nido adorno:
 Ogn'un' s'adagi e dorma al mio ritorno.

BALLO DI SATIRI ET BACCANTE

Bacco, Bacco, euoe!

DAWN

Depart blessed repose, for I return
 bringing back the day.
 Rise up, grass and leafy branches
 and dress yourselves, slopes and shrubs.
 Come out, O shepherds;
 come out, O blond nymphs,
 from your beautiful, adorned nest.
 Let everyone awake and stir at my return.

SILENUS

O beautiful golden years, O divine century!
 Then there was no rake or scythe; then there was
 no birdlime or snare, no evil iron or poison.
 But the cool stream flowed with pure milk;
 the oak tree exuded honey. Nymphs and Shepherds
 went round in groups together, in daylight and
 in darkness. O beautiful golden years, shall I
 ever see you? Bring them back, o new Sun, bring
 them back now.

HUNTRESS NYMPHS

Now, who will sing, if not today,
 when we move along
 loaded with such dear prey?
 About the leafy wood,
 about the tender grass,
 O all you fair, cruel nymphs
 of the Tuscan countryside
 come sing with us.
 And let us go singing of the beautiful Goddess,
 or rather of the beautiful Sun, who sits on the
 bank of his Arno
 listening to us and seeing us well.

NIGHT

Come, blessed repose, for here I am again
 banishing the day.
 Rest, grass and tree branches;
 undress, slopes and shrubs.
 Go in, O little shepherds;
 go in O blond nymphs,
 to your beautiful, adorned abodes.
 Let everyone lie down and sleep on my return.

DANCE OF SATYRS AND BACCHANTES

Bacchus, Bacchus, euoe!!!!

First Chorus from Giraldo Cinzio's tragedy Silene;
music by Cipriano de Rore (1548)

L'inconstantia che seco han le mortali
Cose caglon è sola
Che chi è lieto e felice
Misero anche divenga, e ch'infelice
Trovì fin a suoi mali,
Tal che quel che n'invola
Il bene anche ce'l rende,
E quel stesso ne giova n'offende.
Onde ch'ill ver comprende
Non giudicherà tali
Le doglie nostre, che chi piagn'e geme
Non poss'haver d'uscir d'affanno speme.

The changeableness of human affairs
is the sole reason why a happy person
becomes miserable, and a miserable one
finds an end to his troubles;
for that force that steals away
our good fortune also give it back,
and neither rejoices in this
nor bears us ill-will thereby.
Thus, he who understands the truth
will not judge our sufferings to be such
that he who weeps and groans
cannot have hope of escape from evil.

Wedding of Francesco de' Medici and Giovanna of Austria
Florence 1565
Fifth Intermedio for Francesco d'Ambrà's comedy La Cofanaria
music by Alessandro Striggio

PSICHE

Fuggi speme mia, fuggi
E fuggi per non far più mai ritorno:
Sola tu, che distruggi
Ogni mia pace: a far viene soggiorno
Invidia, Gelosia, Pensiero e Scorno
Meco nel cieco Inferno
Ove l'aspro martir mia viva eterno.

PSYCHE

Fly, my hope, fly
far away and never return.
You alone disturb my peace:
Envy, Jealousy, Worry and Scorn
come to stay with me
in the sightless Hell
where my bitter torment lives eternally.

Inauguration of the Teatro Olimpico
Vicenza 1585
Fourth Chorus from Sophocles' Oedipus tyrannos
translation by Orsatto Giustini
music by Andrea Gabrieli

Ma chi più di te misero, per grido
Universal s'udio?
Chi più involto fu mai
Per variar di stato, e di fortuna,
In pelago profondo
Di faticose cure
E di danni più gravi?
O sfortunato Edipo,
Tu quell'utero istesso,
Che fu del padre tuo prima feconda
Di tua colpa machiasti.
Ma com'è, che'l paterno
Letto, com'è, che tanto
Senza farne querelia al mondo, e al cielo
Tolerar si potesse?
Te manifesta al fine
Quando di ciò nulla temevi il tempo
Ch'ogni cosa discuopre,
L'empio stupro accusando
De la madre e del figlio.
O del seme di Lalo infausta prole,
Placesse al Ciel, placesse,
Ch'io più nell'avenir, più in alcun tempo
Non ti vedesse mai.
Ma la tua dura sorte
A lagrimar constringe
E a sfogar fuor del petto
Mesti, e lugubri accenti.
Vero, dirò, già morend'io: potesti
L'alma in me rivotando
Darmi spirito e vita
Et hor mi chiudi gl'occhi
In tenebre eterne.

But who is unhappier than thou, as the
universal cry proclaims?
Who was ever caught up
in such changes of fortune, and chance,
in a deep ocean
of tiresome duties
and worse crimes?
O unlucky Oedipus,
you have by your fault defiled
that same womb which was first
made fruitful by your father.
But how is it that your father's
bed, how could it bear
so great a wrong
without crying havoc to earth and heaven?
Time, which discloses all things,
reveals you at last
when you had no apprehensions of it
and indicts the wicked adultery
of the mother and son.
O unhappy child of the race of Lalus,
may it please Heaven
that in the future, in other times,
I may never see you more.
Your dreadful fate
makes me weep
and chokes forth sad doleful laments
from my breast.
Now dying I speak truth:
once you were able to call on my soul
and bring new life and courage to me:
and now you close my eyes
in everlasting shadows.

Intermedi for the wedding of Ferdinando de' Medici and Christina of Lorraine
Florence 1589

Intermedio I: The Harmony of the Spheres

ARMONIA

Dalle più alte sfere
Di celesti Sirene amica scorta
Son l'Armonia, ch'a voi vengo, mortali
Poscia, che fino al ciel battendo l'ali
L'alta fiamma n'apporta,
Che mai si nobili coppia'l sol non vide
Qual voi nova Minerva, e fort'Alcide.

HARMONY

From the highest spheres,
Of heavenly Sirens friend and guide
I who to you come, O Mortals, am Harmony,
Gracefully descending on beating wing
The flame of knowledge I you bring,
That never so noble a couple the sun did see
As you, new Minerva and strong Hercules.

Intermedio IV: Prophecy of the Golden Age and of the terrors of Hell

MAGA

Io che dal ciel cader
Farei la luna
A voi ch'in alto sete
E tutt'il ciel vedet'e voi comando
Ditene quando il somm'eterno Giove
Dal ciel in terra
Ogni sua gratia piove.

SORCERESS

I who can cause the moon
To fall from the heavens,
Of you who are on high
And who gaze upon the heavens, of you
I command word of when Jove most sublime
Will from the heavens pour
To earth his every grace.

DEMONI

Miseri habitator del cieco'verno
Giù nel dolente regno
Null'altro scenderà
Ch'invidia e sdegno
Sarà l'horror, sarà il tormento eterno
Duro carcer inferno
A te non più verrà la gente morta
Ch'ud'in eterno la tartarea porta.

DEMONS

Wretched dweller in darkest hell
Down below in suffering's kingdom
Nothing other will descend those depths
Than wrath and envy.
Hell's harsh prison
Will be one of horror and eternal torment
The legion dead will see you no more,
The gates of the underworld closed forever.

Intermedio VI: The Descent of Rhythm and Harmony to Earth

Dal vago e bel sereno
Ove non cangia mai stagion il Sole
Per soverchio di ghiel
Gigli e viole
Morian liete carole
In questo dì giocondo
Per arricchir, per adornar il mondo.

From the clear sky beautiful and charming
Where the sun its course ne'er alters
Where the heavy frost
Lilies and violets can never threaten,
Dancing merry dances
On this most joyful day
To adorn and enrich the earth.

O qual, o qual risplende
Nube nell'aria e di sì bel colori
Accorrete pastori
E voi vazzos'e liete
Belle Ninfe accorrete accort'e preste
Al dolce suon
Dell'armonia celeste.

O how resplendent are the clouds
Of beauteous shades on high in the air
Hasten here all ye shepherds,
O graceful, joyful Nymphs
Ye too draw near
To the sounds so sweet
Of celestial harmony.

Godi turba mortal felice e lieta
Godi di tanto dono
E col canto e col suono
I faticosi tuoi travagli acqueta.

Rejoice ye mortal multitudes,
Rejoice in gifts such as these,
And with the sounds of joyous singing
End your toil so wearisome.

BALLO DEL GRAN DUCA

O che nuovo miracolo
Ecco ch'in terra scendono
Celeste alto spettacolo
Gli Dei ch'il mond'accendono:
Ecco Himeneo e Venere
Col piè la terra hor premere.

O newest miracle great,
Down here to earth descends
Of spirits celestial a wondrous spectacle,
The gods who the earth illumine:
Here comes Hymen and here comes Venus
Beneath their feet the earth to dwarf.

Del grande Heroe che con benigna legge
Hetruria affrena e regge
Udito ha Giove in cielo
Il purissimo zelo
E dal suo seggio santo
Mand'il ballo e il canto.

On the mighty hero with rule benign
Governs and maintains Etruria
Jove has looked down
With great pleasure,
And from his sacred throne
Sends the gifts of dance and song.

Che porti o drappel nobile
Ch'orni la terra in nobile?

Portiamo il bello e 'l buon
Ch'in ciel si serra
Per far al Paradiso ugal la terra.

Tornerà d'auro il secolo?

Tornerà 'l secol d'oro
E di real costume
Ogni più chiaro lume.

Quando verrà che fuggino
I mali e si distruggino?

Di questo nuovo sole
Nel subito apparire
E i gigli e le viole
Si vedranno fiorire.

O felice stagion beata Flora

Arno ben sarai tu beato a pieno
Per le nozze felici di Loreno

O novella d'amor fiamma lucente!

Quest'è la fiamm'ardente
Ch'infiammera d'amore
Ancor l'anime spente.
Ecco ch'amor e Flora
Il ciel ard'è innamorà.

A la sposa reale
Corona trionfale
Tesin Ninfe e Pastori
Dei più leggiadri fiori.

Ferdinando hor va felice altero.

La vergine gentil
Di santo foco
Ard'è s'accing'la l'amoroso giuoco.

Vo! Dei scoprite
A noi la regia prole!

Nasceran semidel
Che renderan felice
Del mond'ogni pendice.

Serbin le glorie
I Cign'in queste rive
Di Medici e Loreno et etern'è vive.

Le meraviglie nuove
Noi narreremo a Giove
Hor te coppia reale
Il ciel rend'immortale.

Le quercie hor mel distillino
E latte i fiumi corrino
D'amor l'alme sfavillino
E gl'empì vitii aborrisno
E Clio tessa l'istorie
Di così eterne glorie
Guidin vezzosi balli
Fra queste amene valli
Portin Ninfe e Pastori
Del Arno al ciel gl'onori
Giove benigne aspiri
Ai nostri alti desiri
Cantiam lieti lodando
Christiana e Ferdinando!

What bring ye, noble company,
To richly decorate the earth?

Goodness and beauty here we bring,
Which in heaven are together locked,
For to make of Paradise the earth an equal.

Will the Golden Age return?

The Golden Age will come again,
Full of regal ceremony
And of brilliance yet greater.

When, O when shall it be seen
That evil flees and meets destruction?

In the warmth of this new sun,
There suddenly will appear
Lillies and violets,
Blooming side by side.

O happy season, blessed Flora

Arno, you will well with plenty blessed be
By this glad union with Lorraine.

O brightest flame of newest love!

This is the ardent flame
Which with love will stir
Even the souls of the dead.
See how love and Flora
Heaven enamour and inflame.

For the Royal Consort
Nymphs and Shepherds weave
From the prettiest of flowers
A triumphal diadem.

Proud and happy now is Ferdinand.

The gentle virgin
Purifies herself in holy fire,
And makes ready for the amorous sport.

Ye gods above, reveal to us
The progeny most royal!

Demigods will be born
For to cause
The hills rejoice.

The swans of this noble river
The glories of Lorraine and Medici
Safe and quick shall keep for ever.

The newest wonders
To Jove we will relate;
Now, most Royal Couple
Does heaven give thee immortality.

The oak trees honey now distill
And the streams with milk do flow,
With love are mortal hearts consumed,
And impious folk abhor their vices.
Clio weaves the history
With such eternal glories.
Lead charming dances
In among these pleasant vales,
Nymphs and Shepherds to heaven exalt
Mighty Arno's honor and fame.
Jove looks down benignly
On our highest hopes and desires,
Let us therefore with joyous song
Praise Christine and Ferdinand!