

This evening's concert opens the 2003-2004 celebration of Petrarch's life and work. Seminars, poetry readings, lectures, translation workshops, and other activities are planned throughout the academic year. For information on upcoming events please check the Romance Languages web site: <http://rl.uoregon.edu/index.shtml> or contact Gina Psaki (346-4042), Massimo Lollini (346-0957), or Nathalie Hester (346-4058).

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104th Season, 5th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Monday evening
October 13, 2003

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

PETRARCH AND THE MADRIGAL

with

LA VENEXIANA

Valentina Coladonato, soprano

Claudio Cavina, alto

Sandro Naglia and Giuseppe Maletto, tenors

Matteo Bellotto, bass

Andrea Perugi, harpsichord



UNIVERSITY OF OREGON

PROGRAM

Se parti i' moro (Arlotti)	Luzzasco Luzzaschi (1545-1607)
Tutto il di piango (Petrarch, <i>Canz.</i> 216)	Sigismondo d'India (c.1582-1629)
Occhi un tempo mia vita (Guarini)	Claudio Monteverdi (1567-1643)
L'aura che 'l verde lauro (Petrarch, <i>Canz.</i> 246)	Luca Marenzio (1553-1599)
Passamezzo	Giovanni Picchi (fl.1600-1625)
Voi ch'ascoltate in rime sparse (Petrarch, <i>Canz.</i> 1)	Sigismondo d'India
Ch'io non t'ami cor mio (Guarini)	Claudio Monteverdi
Se si' alto pon gir (Petrarch, <i>Canz.</i> 332.61-66)	Luca Marenzio

INTERMISSION

Zefiro torna (Petrarch, <i>Canz.</i> 310)	Luca Marenzio
Baci soavi e cari (Guarini)	Claudio Monteverdi
Giunto alla tomba (Tasso)	Giaches De Wert (1535-1596)
Cento partite sopra passacagli	Girolamo Frescobaldi (1583-1643)
Mentre che 'l cor (Petrarch, <i>Canz.</i> 304)	Sigismondo d'India

Mercé grido piangendo (anon.)

Carlo Gesualdo
(c.1561-1613)

Crudele acerba inesorabil morte
(Petrarch, *Canz.* 332.7-12)

Luca Marenzio

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PROGRAM NOTES

The name **La Venexiana** is taken from an anonymous Renaissance comedy, one of the cardinal points of reference in Italian theatre both for its use of language, a combination of Italian and dialect, and for its acute rendering of a society and its manners. In styling itself after this glorious tradition, La Venexiana aims to incorporate into its musical interpretations an attention to language in all of its subtlety, and an exultation of contrasts between the refined and the popular, the sacred and the profane. This ensemble has established a new style in Italian early music performance: a warm, truly Mediterranean blend of textual declamation, rhetorical color and harmonic refinement. Born of the collaboration between soprano Rossana Bertini and countertenor **Claudio Cavina**, its current musical director, La Venexiana makes a careful use of the original sources, keeping the activity of the ensemble always stimulating and full of enjoyable surprises.

Francesco Petrarca (1304-1374) wrote a collection of 366 love lyrics in honor of Laura, his unattainable beloved. This collection, commonly called the *Canzoniere*, went on to mark European lyric poetry for centuries to come. In the 15th and 16th centuries, in particular, these poems were enormously influential. Their themes and forms were taken up by poets writing in Italian and other languages, translated, adapted, or appropriated by such figures as Michelangelo, Ariosto, Boiardo, Wyatt, Sidney, Shakespeare, Labé, Scève, Stampa, Vittoria Colonna, and a host of others. During the 16th and 17th centuries, Petrarch's own poems and poetic texts which show his influence were set to music by composers throughout Italy. This evening La Venexiana features examples of the "seconda pratica," a compositional style which works around the poetic text, rather than bending it to a pre-established musical idea or form.