

THE COLLEGIUM MUSICUM

A Commemorative Concert for Oberlin's Sesquicentennial Year

Petrarch's *Trionfi*:

SIX PROGRESSIVE STAGES OF THE HUMAN SPIRIT
WITH RELATED MUSICAL AND LITERARY COMMENTARY

For the modern reader, [Petrarch's] Trionfi remains precisely what the medieval and Renaissance exegetes claimed it to be: . . . a panoramic view or the poet's—and Everyman's—world from youthful obsession with love to the mature search for salvation.

(D. D. Carnicelli, Introduction to Lord Morley's *Tryumphes of Fraunces Petrarcke*)



The Triumphs of Time and Death

FAIRCHILD CHAPEL

1983

4:30 P.M.

SATURDAY, DECEMBER 3

SUNDAY, DECEMBER 4

I. THE TRIUMPH OF LOVE

*See the chariot at hand here of love,
Wherein my lady rideth!
Each that draws is a swan or a dove
And well the car love guideth.*

(Ben Jonson, *The Triumph of Charis*)

Omnia vincit amor

Jacobus Gallus

[Love conquers all, and we all yield to love. Love yields to circumstance; dominate circumstance and you will be secure.] (1550-1591)

(Virgil, *Eclogues*, X, 69; Ovid, *Remedia amoris*, 144)

INSTRUMENTAL ENSEMBLE

READING: *The season when my sighing . . .*

(Petrarch, *The Triumph of Love*, I, 1-3; 7-12)

Paul Patanella

Hark, hark, the ech'ing air (The Fairy Queen)

Henry Purcell

(c. 1659-1695)

Sally Ann Denmead, *soprano*

Yukiko Shimazaki, *oboe* Christopher Ertelt, *organ*

PROCESSIONAL: *Triumph, victorious Love (Dioclesian)*

Henry Purcell

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Capitolo del Trionfo d'Amore

Giaches de Wert

(1535-1596)

I saw a victorious and supreme leader
Like one of the kind which to the Capitol
Triumphal chariots used to bear in great glory.

I had never beheld such a sight,
Due to the tedious age in which I find myself,
Bereft of all valor, full of every ostentation.

The proud aspect, unusual and new,
I gazed upon, lifting up my heavy and weary eyes,
Seeking what other wonder I might not learn.

Four steeds I saw, whiter than the white snow,
And atop the fiery chariot, a cruel youth
With bow in hand and with arrows at his side;

Fearless, he had neither helmet nor shield,
Upon his shoulders he had two great wings
Of a thousand colors; his body was bare.

Round about him were countless mortals,
Some captured in battle, and some slain,
And some wounded by his pungent arrows.

(Petrarch, *Triumph of Love*, I, 13-30)

Bennett DeOlazo, *baritone*

INSTRUMENTAL ENSEMBLE

READING: *Love held his triumph . . .*

(Petrarch, *Triumph of Love*, IV, 136-145)

Paul Patanella

Dura legge d'Amor

Luca Marenzio
(1553-1599)

Harsh is the law of Love! But although unjust,
One must obey it since it joins that coming
From heaven to the earth, universally, since ancient times.

Now I know how the heart is broken,
And how it makes peace, war, and a truce,
And hides its grief when others offend it.

And I know how in an instant it disperses,
And how it disseminates blood in the cheeks
When fear or shame it has followed.

Just as among the flowers, the snake lies hidden,
So always between two it wakes and sleeps,
And without slacking, it dies and languishes.

(Petrarch, *Triumph of Love*, III, 148-159)

CHORUS

II. THE TRIUMPH OF CHASTITY OR REASON OVER LOVE

*They who have
Outrun the spring, now halt,
To seek as in a cheval-
Glass one eternal face.
Each stares at his own self-love.*

(Barbara Howes, *Triumph of Chastity*)

If there is any dominant theme [in Petrarch] it is that of Apollo and Daphne and the identification of Laura with the laurel.

(Aldo Bernardo, *Petrarch, Laura, and the Triumphs*)

Als Daphne keusch and schön von Art

Christoph Demantius
(1567-1643)

[Daphne, chaste and beautiful of manner, was granted her wish by God and was transformed into a laurel tree. Phoebus had pursued her, burning with desire, and tried to capture her and taste of her fruits. "Oh," he said, "don't let yourself be taken: your bitterness frightens me."]

INSTRUMENTAL ENSEMBLE

Coy Daphne fled from Phoebus' hot pursuit

John Daniel
(d. 1630)

Ruth Miller, *soprano*
Joel Rosenbaum, *lute*
Carolyn Rabson, *viola da gamba*

READING: *I could not fairly celebrate . . .*

(Petrarch, *Triumph of Chastity*, 128-130; 133-135; 143-145)

Peter Gibeau

When Judith had laid Holofernes in bed

Michael Wise
(d. 1687)

Mary Kate Ballard, Beth Garfinkel, Kara Sherwood, Béatrice Turpin, *sopranos*
Shoshana Kaminsky, Jennifer Brady, *altos*

READING: *King David and King Solomon . . .*

(James Ball Naylor, *Ancient Authors*)

Sally Ann Denmead

III. THE TRIUMPH OF DEATH OVER CHASTITY

*Down, down, down into the darkness of the grave
Gently they go, the beautiful, the tender, the kind;
Quietly they go, the intelligent, the witty, the brave.
I know. But I do not approve. And I am not resigned.*

(Edna St. Vincent Millay, *Dirge without Music*)

Life is a poet's fable

Robert Jones
(fl. 1600)

Beth Garfinkel, Kara Sherwood, *sopranos*
Kenneth O'Keefe, *tenor* Peter Gibeau, *bass*
Joel Rosenbaum, *lute*

READING: *The troop was moving onward joyously . . .*

(Petrarch, *Triumph of Death*, I, 29-39)

Jonathan Nissenbaum

READING: *Then suddenly the vale was filled . . .*

(Petrarch, *Triumph of Death*, I, 74-76; 79-81)

Christopher Ertelt

Hic jacet Tom Shorthose

Anonymous
(17th century)

Here lies Tom Shorthose
Without tomb, without sheet, without riches;
Who lived without cloak, without shirt, without breeches!

Jeffrey Bennett, *tenor* Bennett DeOlazo, *baritone*
Peter Gibeau, *bass*

Under a green elm

Henry Purcell

Sally Ann Denmead, Kathryn Wheeler, *sopranos*
Jeffrey Bennett, *tenor* Bennett DeOlazo, *baritone*

CHORUS

Here lies a woman

John Hilton
(1599-1657)

Mary Kate Ballard, Beth Garfinkel, Kara Sherwood, Béatrice Turpin, *sopranos*
Shoshana Kaminsky, Jennifer Brady, *altos*

READING: *The chariot rolled . . .*

(Percy Bysshe Shelley, *The Triumph of Life*)

Vance Lehmkuhl

Miser, chi speme

Orlando di Lasso
(1532-1594)

Wretched one, who sets hope in mortal things!
Yet who does not do it? And if he finds himself
At the end deluded, it is only just!

O blind ones! So much striving! What is the use?
All return to the great ancient mother,
And your name is lost in memory.

(Petrarch, *Triumph of Death*, I, 85-90)

Steven Staruch, *baritone*

Andrew Glendening, David Stuligross, Sally Ann Denmead, Paul Patanella, *sackbuts*

IV. THE TRIUMPH OF FAME OVER DEATH

*Let fame, that all hunt after in their lives
Live registered upon our brazen tombs,
And then grace us in the disgrace of death.*

(William Shakespeare, *Love's Labour's Lost*, I, i, 1-3)

READING: *When death had triumphed . . .*

(Petrarch, *Triumph of Fame*, I, 1-9; 16-21; 28-30)

Jonathan Nissenbaum

READING: *Now my eyes to foreign heroes . . .*

(Petrarch, *Triumph of Fame*, II, 7-12)

Christopher Ertelt

Se Alixandre et Hector

[Alexander (Paris) and Hector were envied ardently for all their prowess; while they held without envy Achilles, who burdened those of Troy with such severity.]

Bettina Bluemel, *recorder* Emilysue Pinnell, *vielle*
Kara Sherwood, *harp* Peter Gibeau, *portative organ*

Trebor
(fl. 1380)

Some ages in story stand cover'd with glory

Anonymous
(17th century)

Jeffrey Bennett, Kenneth O'Keefe, *tenors*
Vance Lehmkuhl, Paul Patanella, *baritones*
James Kowalski, Peter Gibeau, *basses*

INSTRUMENTAL ENSEMBLE

READING: *On this foundation Fame's high temple . . .*

(Alexander Pope, *Temple of Fame*, 61-64; 69-72)

Shoshana Kaminsky

READING: *Amphion there the loud creating lyre . . .*

[The twins Amphion and Zethus, abandoned as infants on Mt. Cithaeron, became joint rulers of Thebes. The music of Amphion's lyre aided in the rebuilding of the city by causing stones to move magically into place.]

(Alexander Pope, *Temple of Fame*, 85-92)

Béatrice Turpin

Come sing this song made in Amphion's praise
(from *Ye that do live*)

John Wilbye
(1574-1638)

Jennifer Sacher, Kathryn Wheeler, *sopranos*
Cynthia Abbott, *alto* Jeffrey Bennett, *tenor*
Bennett DeOlazo, *baritone*

READING: *Fame is a food that dead men eat . . .*

(Austin Dobson)

Jennifer Brady

READING: *My thanks, friends of the County Scientific Association . . .*

(Edgar Lee Masters, "Perry Zoll," from *Spoon River Anthology*)

Peter Gibeau

READING: *I'm nobody! Who are you? . . .*

(Emily Dickinson)

Kara Sherwood

V. THE TRIUMPH OF TIME OVER FAME

*It is not much that a man can save
In the sands of life, in the straits of time . . .*

(Charles Algernon Swinburne, *The Triumph of Time*)

*No matter what we are or what we sing,
Time finds a withered leaf in every laurel.*

(Edwin Arlington Robinson, *Three Quatrains*)

Fugam trium vocum in Epidiatesseron

Luca Pellegrini, Abram Kaplan, Peter Gibeau, *krummborns*

Johannes Ockeghem

(c. 1420-1496)

Our hasty life away doth post

Jennifer Sacher, Kathryn Wheeler, *sopranos*
Rodney Sauer, *tenor*

Thomas Tomkins

(1572-1656)

READING: *Farewell, Renown! . . .*

(Austin Dobson)

Rodney Sauer

Hor vi reconfortate

Orlando di Lasso

Now take comfort in your silly fables,
Youths, and measure out time slowly!
For a calamity enough foreseen brings lesser grief.

Perhaps I spend my words in vain,
But I announce to you that you are suffering
From a perilous and deadly lethargy!

For the hours and days and years and months fly by;
Within a very brief interval,
We all must together seek out other worlds.

(Petrarch, *Triumph of Time*, 70-78)

CHORUS

READING: *See the prettiest graves . . .*

(Robert Browning, *Fame*)

Cynthia Abbott

Passan vostri trionfi

Orlando di Lasso

Your triumphs pass and your pagaentry,
The nobility passes, and the kingdoms
Each mortal thing time breaks off.

And the least thing it takes away, it never restores.
Not only that which is visible time destroys,
But also your eloquence and your talented minds.

Thus flying, it turns the world around with it,
Never coming to rest, nor stopping to turn back
Until reducing you at the end into a tiny bit of dust.

(Petrarch, *Triumph of Time*, 135-138)

Mary Kate Ballard, Cynthia Abbott, *sopranos*
Jeffrey Bennett, *tenor* Bennett DeOlazo, *baritone*
Peter Gibeau, *bass*

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READING: *Happy are they who die in swaddling clothes . . .*

(Petrarch, *Triumph of Time*, 135-138)

Jeffrey Bennett

READING: *Wherefore I praised the dead . . .*

(*Ecclesiastes*, IV, 2-3)

Gabriella Newes

Se quel dolor

Luca Marenzio

If that sorrow which comes prior to dying
Is such that it equals mine, let every mortal being
Grieve to have been born and be angered by it.

But I do not believe that death, when it assails us
Or when it cuts the thread of life,
Causes grief which is equal to that in my heart.

(Luigi Tansillo)

CHORUS

READING: *Time in his avarice . . .*

(Petrarch, *Triumph of Time*, 142-145)

Jeffrey Bennett

VI. THE TRIUMPH OF ETERNITY OVER TIME

History hath triumphed over time, which, besides it, nothing but eternity hath triumphed over.

(Sir Walter Raleigh, Preface to *The History of the World*)

Es ist all hier ein Jammertal (Musicalisches Exequien)

Heinrich Schütz

[This world is all a vale of woe, anxiety, want and misery everywhere. Our life is but a short span, full of toilsomeness, and whoever thinks upon it is ever distraught.] (1585-1672)

(Johann Leon, 3rd strophe of *Ich hab mein Sach*)

Elizabeth Eddins, Daniel Jagendorf, Lynda Warwick, Jennifer Stiles, Carolyn Rabson, *violas da gamba*

READING: *And thus as Time made his conclusion . . .*

(Stephen Hawes, "Time and Eternity," from *Pastime of Pleasure*)

Kathryn Wheeler

Dapoi che sotto'l ciel

Orlando di Lasso

[When I had seen that nothing under heaven
Is stable and firm, in dismay
I turned and said: "Wherein have you trust?"

The answer came: "In the Lord, Who never fails
To keep His covenant with those who have faith in Him!"
Well do I see the mockery of the world;

And I know what I am, and what I will be,
And I see time marching, much more, flying on;
Yet I would not be willing to complain of that,

For the fault is more mine than of time;
I should have opened my eyes and not have waited until the end.]

(Petrarch, *Triumph of Eternity*, 1-11)

Elizabeth Sharp, *Renaissance flute*

Jennifer Brady, Margaret Bambach, Bettina Bluemel, Peter Gibeau, *recorders*

READING: *While true it is that I have delayed . . .*

(Petrarch, *Triumph of Eternity*, 12-15)

Jeffrey Bennett

Du Zweifel an dem Sinn der Welt!

Paul Hindemith
(1895-1963)

You doubter on the meaning of the world!
Creature placed in this torment;
Who can help you to bear it?

Your stumbling you call "being human."
In your fierce pain therein
You begin angrily to question.

"Why all this savagry already done?"
The noisy creature complains.
Still it is only his weakness that sounds.

Ah! A flute! Distant and beautiful,
Glorifies in liquid melody
The streams of blood and tears.

The One Who directs it all,
Who joins all the voices together,
Will also take cognizance of you.

For you He keeps all open until the time,
After waiting, night, and loneliness,
That you would be willing to call Him, Father.

(Joseph Weinheber)

CHORUS

Mary Kate Ballard, soprano

READING: *Behold the child . . .*

(Alexander Pope, *An Essay on Man*, Epistle II, iv, 275-288)
Beth Garfinkel

Trionfi: He with body waged a fight

(W. B. Yeats, *Four Ages of Man*)

CHORUS

L. D. Nuernberger
(written 1983)

READING: *Five of these triumphs . . .*

(Petrarch, *Triumph of Eternity*, 121-134)
Paul Patanella

Also hat Gott die Welt geliebt

Heinrich Schütz

For God so loved the world that He gave His only begotten Son, that all who believe in Him
should not perish, but have everlasting life.

(*St. John*, III, 16)

Kara Sherwood, Jennifer Brady, *sopranos*
Rodney Sauer, *tenor* Paul Patanella, *baritone*
James Kowalski, *bass*

CHORUS

READING: *Sole Victor from th' explosion*

(John Milton, *Paradise Lost*, Book VI, 880-892)
Steven Staruch

O clap your hands (excerpt)

(*Psalms* 47, 1)

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Orlando Gibbons
(1583-1625)

This day the dawn glows bright above the sun,
telling how Christ fought and won glorious victory.

Jesus has triumphed over the haughty foe,
nobly destroying his foul fortress.

CHORUS

* * * *

NOTES

As a result of the translations and extensive writings by Ernest Hatch Wilkins, the president of Oberlin from 1927-1946, the College has become closely associated throughout the world with the famed humanist poet, Petrarch (1304-1374). The sesquicentennial year seems an appropriate occasion to re-emphasize and commemorate this significant association. The impact of Petrarch upon composers over the centuries has been probably the most sustained and widespread of any European poet; and his influence upon literature continues, either directly or indirectly, to the present time. Our program will endeavor to trace some of the effect that one of his major poems has had since the early Renaissance.

The unfinished poem, *Trionfi*, evolved over most of Petrarch's creative life and underwent numerous revisions and rewritings. The precise plan and meaning he might have intended for the completed work remains a matter of considerable dispute. The inspiration for his six triumphs may have been rooted in the Roman pageantry for victorious leaders returning from battle. Scholars believe that the various allegorical categories of the *Trionfi* were prompted by events in Petrarch's life. *The Triumphs of Love and Chastity* were begun about a decade after his first encounter with Laura and apparently were first intended as a complete work. After the death of Laura in 1348, Petrarch expanded the poem to include *Triumphs of Death and Fame*. He added the final *Triumphs of Time and Eternity* in his last years. Eclipsing even Dante's *Divine Comedy* in popularity, the *Trionfi* remained the most acclaimed of all of Petrarch's vernacular writings for over a century after his death.

Petrarch's *Trionfi* is composed in *terza rima*, the meter of the *Divine Comedy*. The lines, eleven syllables in length, are grouped in tercets. Each tercet consists of a rhyme framing an independent line. The middle line then in turn provides the rhyme for the next tercet, resulting in a continuous chain—aba, bcb, cdc, etc. In our concert, all spoken examples from the *Trionfi* are drawn from Wilkins' translation, the most accurate and authoritative of those in English. Wilkins avoided the difficulties of adapting *terza rima* into English, choosing instead to group tercets in unrhymed pentameters.

The numerous artists who later illustrated manuscripts and editions of the *Trionfi* drew upon an iconography that had crystallized by the late 14th century. Curiously, the conventional details of these illustrations, save for the *Triumph of Love*, bore little relation to the contents of the poem. Later Renaissance poets frequently based allusions to triumphal processions upon this iconography rather than the original literary source; for, during the 16th century, the popularity of the *Trionfi* was gradually superseded by that of Petrarch's *Canzoniere*.

Orlando di Lasso, who in his later years made settings of ten various excerpts from the poem, was the composer most repeatedly drawn to the *Trionfi*. Giaches de Wert and Luca Marenzio also wrote significant compositions based upon the text. Percy Bysshe Shelley, whose *Triumph of Life* imitates *terza rima*, displays an intimate knowledge of Petrarch's poem. Many other poets from Chaucer to Yeats treat of subject matter remarkably similar to that found in the *Trionfi*, but one must often speculate whether such likenesses result from direct or indirect influences. It can be stated without reservation, however, that Petrarch touched upon subjects in the *Trionfi* that still remain of universal concern and continue to stimulate composers, poets, and artists of our own time.

COLLEGIUM MUSICUM

L. D. Nuernberger, *director*
Peter Gibeau, *assistant director*

SINGERS

Cynthia Abbott	Gabriella Newes
Mary Kate Ballard	Jonathan Nissenbaum
Jeffrey Bennett	Kenneth O'Keefe
Jennifer Brady	Paul Patanella
Sally Ann Denmead	Michael Pearson
Bennett DeOlazo	Emilysue Pinnell
Christopher Ertelt	Ann Quinn
Beth Garfinkel	Jennifer Sacher
Peter Gibeau	Ben Saferstein
Alan Herrmann	Rodney Sauer
Shosana Kaminsky	Elizabeth Sharp
James Kowalski	Kara Sherwood
Vance Lehmkuhl	Steven Staruch
Ruth Miller	Béatrice Turpin

Kathryn Wheeler

INSTRUMENTALISTS

Margaret Bambach, <i>recorder</i>	Paul Patanella, <i>sackbut</i>
Bettina Bluemel, <i>recorder</i>	Luca Pellegrini, <i>krummborn</i>
Jennifer Brady, <i>recorder</i>	Emilysue Pinnell, <i>vielle</i>
Sally Ann Denmead, <i>sackbut</i>	Ann Quinn, <i>shawm</i>
Elizabeth Eddins, <i>viola da gamba</i>	Carolyn Rabson, <i>viola da gamba</i>
Peter Gibeau, <i>krummborn, recorder, harpsichord, portative organ, violone</i>	Joel Rosenbaum, <i>lute</i>
Andrew Glendening, <i>sackbut</i>	Elizabeth Sharp, <i>Renaissance flute</i>
Rachel Gordon, <i>cornetto</i>	Yukiko Shimazaki, <i>shawm, oboe</i>
Alan Herrmann, <i>percussion</i>	Jennifer Stiles, <i>viola da gamba</i>
Daniel Jagendorf, <i>viola da gamba</i>	David Stuligross, <i>sackbut</i>
Abram Kaplan, <i>krummborn</i>	Lynda Warwick, <i>viola da gamba</i>