

"MAY HEAVEN'S FIRE RAIN DOWN ON YOUR HEAD ..."  
(SONNET 136)



AT THE OCCASION OF THE 700TH ANNIVERSARY  
OF FRANCESCO PETRARCA (1304 – 1374)

## PORTRAITS OF A MODERN SOUL

PETRARCA'S "CANZONIERE"  
IN SETTINGS FROM THE BAROQUE TO THE PRESENT

Martin Bruns, baritone  
Brian Zeger, piano

## AS AN INTRODUCTION

**Edouard Lalo**  
(1823 – 1892)

- Oh! Quand je dors (Victor Hugo)

## DURING THE LIFETIME OF MADONNA LAURA:

### LONGING & HAPPINESS

**Moritz Hauptmann**  
(1792 – 1868)

- Quando'l sol bagna in mar l'aurato carro (187)

**Joseph von Rheinberger**  
(1839 – 1901)

- Pace non trovo, e non ho da far guerra (134)

**Marek Kopelent**  
(geb. 1932)

- Ist dies das Land nicht, das zuerst ich schaute? (128)

### PRIDE & DEVOTION

**Wolfgang Jacobi**  
(1894 – 1972)

- Nun siehst du, Amor, daß Madonna dein Reich verachtet (121)

**Robert Caby**  
(1905 – 1992)

- Quand je suis tout entier tourné du côté où luit le beau visage (18)

**Marcelle de Manziarly**  
(1899 – 1989)

- Rapido Fiume (208)

**Akos Banlaky**  
(geb. 1966)

- Che fai? Che pensi? (273)

### CONFUSION & ANXIETY

**Franz Liszt**  
(1811 – 1886)

"Tre Sonetti del Petrarca"

- Benedetto sia il giorno, e l'mese, e l'anno (61)

- Pace non trovo, et non ò da far guerra (134)

- l' vidi in terra angelici costumi (156)

\* \* \* INTERMISSION \* \* \*

### SELF-PITY & DEFIANCE

**Jacopo Peri**  
(1561 – 1633)

- Tutto 'l dí piango; et poi la notte (216)

**Franz Schubert**  
(1797 – 1828)

- Allein, nachdenklich, wie gelähmt vom Krampfe (35)  
- Nunmehr, da Himmel, Erde schweigt und Winde (164)

### **AFTER THE DEATH OF MADONNA LAURA:**

### REMEMBRANCE & HOPE

**Hans Pfitzner**  
(1869 – 1949)

- Auf die Morgenröte (291)

**Iledebrando Pizzetti**  
(1880 – 1968)

- La vita fugge e non s'arresta un'ora (272)

**Nino Rota**  
(1911 – 1979)

- O passi sparsi, o pensier' vaghi et pronti (161)  
- Vago augelletto che cantando vai (353)

### TRANSFIGURATION

**Peter Cornelius**  
(1824 – 1874)

- Vergine bella (366)

**Mario Castelnuovo-Tedesco**  
(1895 – 1968)

from: "Petrarca-Chopin" (1934):  
- Non al suo amante più Diana piacque (52)  
- Nova angeletta sovra l'ale accorta (106)

**Rudi Spring**  
(geb. 1962)

- New composition

# PORTRAITS OF A MODERN SPIRIT

PETRARCA'S "CANZONIERE"  
IN SETTINGS FROM THE BAROQUE TO THE PRESENT

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Few among us will be familiar with the "Canzoniere" by Francesco Petrarca (1304 – 1374), even though the volume presents one of the most famous and most influential poetry collections of all times.

It contains 366 poems, mostly sonnets, which were written by Petrarca during a span of almost 50 years - albeit not, as common at the time, in Latin, but rather in the colloquial Italian language.

There are hundreds of translations and transcriptions in almost every language of the world, but also new and original works simply inspired by Petrarch's style, language and, of course, by the content of the work.

Since the early Renaissance period composers have set to music poems from the "Canzoniere" in innumerable madrigals and polyphonic vocal pieces. The so-called Petrarchism, which had become a fashionable movement amongst writers in the 16<sup>th</sup> century is clearly reflected in the music of that period: not only in regard to the plot, but very much in terms of expressing the individual's perspective towards life and the world.

After about 1600 Petrarca seemed less attractive for some 150 years until the late 18<sup>th</sup> century, when the period's renewed interest in the middle-ages led to a true 'Petrarca revival' (e.g. new translations into various languages).

Until today Petrarca's poetry is being set to music. We note that in the 20<sup>th</sup> century the previously common piano accompaniment was frequently being replaced by small chamber groups of various combinations. Beyond that there are also several purely instrumental settings which are inspired by the sonnets (e.g. Reichardt, Liszt, Hahn).

This program is devoted to the settings for solo voice and piano and focuses around the romantic compositions of the 19<sup>th</sup> century. Nevertheless, it also looks further back and includes one of the first ever settings of Petrarca for solo voice and basso continuo which was written in Italy just after 1600.

It also shows how composers of the 20<sup>th</sup> century combined late romanticism with more modern musical concepts and discovers totally unknown and very diverse works by e.g. Nino Rota, Wolfgang Jacobi or Marcelle de Manziarly.

Human torment and joy, longing and fear, anger as well as transfiguration, wit and abhorrence - all of these make the "Canzoniere" meaningful and yet entertaining, make it profound and yet full of vivid charm. It is a masterpiece about our human existence, which is as valid now as it was in the 14<sup>th</sup> century. But most of all, it is accessible also to modern ears and minds in its self-critical perspective, in its intensity of expression, of pity and irony, and the wonderfully imaginative language.

They are descriptions of the human soul – 'Seelenbilder', images of a soul, as the great historian Jacob Burckhardt called them -, which we can sympathize with today and which remind us of ourselves.

Not all compositions have been set in the original Italian. Some of them use a German or French translation - which adds a further dimension.

The immediate neighborhood of settings from varying periods stresses two aspects: for one, it places the main importance on the words; for the other, it highlights the similarities and the differences of every composer's reception of Petrarca's poetry.

Today, audiences will probably only be acquainted with the three settings by Franz Liszt. Beyond the rarely performed Petrarca sonnets by Schubert and the hardly popular ones by Ildebrando Pizzetti, this program brings to attention rarities by 19<sup>th</sup> century masters like Moritz Hauptmann, John Field and Peter Cornelius. Some of these works have probably never been performed in modern days.

The program begins with a setting by Edouard Lalo on a famous poem by Victor Hugo about Petrarca and Laura. It ends with a new composition written for this program by the young German composer Rudi Spring.

Thus, centuries after Petrarca's own time, his work continues to inspire minds from all over Europe and beyond.

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Martin Bruns, 2003