



Petek / Friday, 21.7.2017, 20:30  
Slovenska Bistrica, Bistriški grad / Bistrica Castle

Sobota / Saturday, 22.7.2017, 20:30  
Brežice, Grad Brežice / Brežice Castle

## T'amo mia vita Monteverdi in sodobniki / Monteverdi and contemporaries

### Concerto di Margherita (CH)

Ricardo Leitao Pedro: baročna kitara / baroque guitar (PT)

Rui Staehelin: lutnja / lute (CH)

Francesca Benetti: teorba / theorbo (IT)

Tanja Vogrin: harfa / harp (SI)

Giovanna Baviera: viola da gamba / viol (IT)

Po zgodovinskih poteh pojočih glasbenikov k ponovnim odkritjem in svobodi izraza

Rediscovering the art of singing instrumentalists with creativity and freedom of expression

#### Sporočilo umetnikov obiskovalcem

Ustvarjamo prostor za ponovna odkritja. Naš projekt povezuje preteklost in sedanost: navdihnjeni z izvajalsko prakso glasbenikov na italijanskih renesančnih dvorih se posvečamo razvoju umetnosti petja z lastno spremljavo na inštrumentu. Zvoki glasov in instrumentov se v naših nastopih združijo v eno samo kretnjo, ko vsi nastopajoči hkrati pojejo in igrajo. Ustvarjamo prostor za ustvarjalnost. Deset virov zvoka (pet glasov, viola, harfo, teorbo, lutnja in kitara) prepletamo v domiselne kombinacije, s katerimi reinterpretiramo italijansko poznorenesančno glasbo na svež način. Ustvarjamo prostor za izražanje. Besedila pesnikov, kot sta Torquato Tasso in Giovanni Battista Guarini, ki so jih uglasbili mojstri, kot so Monteverdi, Luzzaschi in de Wert, poglobljeno opisujejo krhkost človeškega srca in celoten obseg čustev, ki jih zmore: ljubezen, trpljenje, veselje, melanholijo. Besedila so nas navdihnili, da smo jih za vas interpretirali na svoj ustvarjalen način. V čast nam je, da vas lahko povabimo v svoj prostor.

#### Artists' message to visitors

We create a space of rediscovery. Our project moves between past and present: inspired by the performance practices of musicians in Italian Renaissance courts we have dedicated ourselves to developing the art of self-accompaniment. During our performances, the sound of voices and instruments fuse into one gesture as each performer accompanies himself. We create a space for creativity. We use ten sources of sound (five voices, viol, harp, theorbo, lute and guitar) in imaginative combinations to reinterpret Italian late-Renaissance music in a novel way. We create a space for expression. Texts by poets such as Torquato Tasso and Giovanni Battista Guarini – set to music by masters such as Monteverdi, Luzzaschi and de Wert – deeply convey the fragility of the human heart in its full range of emotions: love, suffering, joy, melancholia. They have inspired us to bring you our own creative interpretation. We are honoured to be able to invite you into our space.

Giovanni Girolamo Kapsberger (1580–1651)  
Toccata seconda arpeggiata  
Primo libro d'intavolatura di chitarrone (Venezia: Antonio Pfender, 1604)

Girolamo Frescobaldi (1583–1643)  
Voi partite mio sole  
Primo libro d'arie musicali (Firenze: Landini, 1630)

Claudio Monteverdi (1567–1463)  
Ecco mormorar l'onde  
Il secondo libro de madrigali a cinque voci (Venezia: Angelo Gardano, 1595)

Giovanni Gabrieli (1557–1612)  
Canzon Prima à cinque  
Canzoni et sonate (Venezia: Angelo Gardano, 1615)

Giovanni Girolamo Kapsberger (1580–1651)  
S'io sospiro  
Primo libro di villanelle a 1, 2 e 3 voci (Roma: Flamminio Flamminii, 1610)

Claudio Monteverdi (1567–1463)  
Dolci miei sospiri  
Scherzi musicali a tre voci (Venezia: Ricciardo Amadino, 1607)

Claudio Monteverdi (1567–1463)  
T'amo mia vita  
Il quinto libro de' madrigali (Venezia: Ricciardo Amadino, 1605)

Luzzasco Luzzaschi (ca. 1545–1607)  
Aura Soave  
Libro primo di Madrigali e Ricercari a quattro voci (Venezia: Angelo Gardano 1588)

Luzzasco Luzzaschi (ca. 1545–1607)  
Stral pungente d'amore  
Libro primo di Madrigali e Ricercari a quattro voci (Venezia: Angelo Gardano 1588)

Luzzasco Luzzaschi  
(ca. 1545–1607)  
T'amo mia vita  
Libro primo di Madrigali e Ricercari a quattro voci (Venezia: Angelo Gardano 1588)

Andrea Gabrieli (1533–1585)  
O belli e vaghi pizzi  
Libro primo di Madrigali e Ricercari a quattro voci (Venezia: Angelo Gardano 1588)

Giovanni de Macque (1550–1614)  
Seconde Stravaganze (cca. 1610)

Luca Marenzio (1553–1599)  
Se la mia vita  
Libro primo di madrigali a 4, 5 e 6 voci (Venezia: Vicentini, 1588)

Giovanna Baviera  
Diminutions on „Cara la vita mia“ by Giaches de Wert

Giaches de Wert 1535–1596  
Cara la vita mia  
Primo libro di madrigali a cinque voci (Venezia: Girolamo Scotto, 1558)

Luzzasco Luzzaschi (ca. 1545–1607)  
Canzon decima à 4  
Canzoni per sonare (Venezia: Alessandro Raveri, 1608)

Giaches de Wert 1535–1596  
O Primavera gioventù dell'anno  
L'undecimo libro de' madrigali a cinque voci (Venezia: Angelo Gardano, 1595)

Ludovico Agostini (1534–1590)  
O Villanella  
Canzoni alla napolitana a cinque voci di Lodovico Agostini ferrarese (Venezia: Angelo Gardano, 1574)

## O projektu

Ansambel Concerto di Margherita ustvarja edinstveno zvočno sliko, v kateri se pet glasov in pet instrumentov stopi v eno. Skupina, ki so jo ustanovili nekdanji študentje glasbene akademije Schola Cantorum Basiliensis iz Basla, svoje delo posveča navdušujočemu vidiku zgodovinske izvajalske prakse, ki je danes v veliki meri prezrt: petje s hkratno spremljavo na instrument. Pet glasbenikov ansambla Concerto di Margherita ustvarja spekter glasbenih barv z uporabo kombinacij desetih virov zvoka (petih glasov, teorbe, lutnje, kitare, viole in harfe). Rezultat je živahna interakcija glasu in instrumenta, v kateri je vsak glasbenik dvojno prisoten, tako s petjem kot z igranjem. Namesto klasične delitve na instrumentaliste in pevce občinstvo tako doživi predstavo, v kateri so glasovi in instrumenti prefinjeno vtankani drug v drugega, tako da ni nikoli povsem jasno, kje se prvi konča in drugi začne. Izraznost je osrednja prvina v svežem pristopu zasedbe Concerto di Margherita k poznorenesančni in zgodnjebaročni glasbi. Njihov nastop se s kombinacijo glasov, instrumentov in tišine odvije s skrbno preiščeno retoriko. Pestra paleta glasbenih barv služi kot izraz strasti in afektov, ki jih sporočajo besede Torquata Tassa, Giovannija Battiste Guarinija in drugih, ki so jih uglasbili mojstri, kot sta Luzzasco Luzzaschi in Claudio Monteverdi. Izbira instrumentacije in repertoarja ima zgodovinski navdih. Ansambel Concerto di Margherita je navdihnila – in mu dala ime – skupina glasbenikov z dvora vojvode Alfonsa II. d'Este iz Ferrare, ki so bili tesno povezani z vojvodovo tretjo ženo Margherito di Gonzaga. Najbolj znan dvorni ansambel je bil »Concerto delle Donne«, zasedba treh pevk, ki so se spremljale na glasbilih. Postale so glasbeni biser dvora v Ferrari in vir navdiha celi generaciji italijanskih skladateljev.

## About the project

The ensemble Concerto di Margherita creates a unique soundscape in which five voices and five instruments melt into one. The group, formed by former students of the Schola Cantorum Basiliensis, Basel, has been dedicating its work to the fascinating aspect of historical performance practice which is nowadays largely overlooked: self-accompanied singing. The five musicians of Concerto di Margherita create a spectrum of musical colours using the combinations of ten sources of sound (five voices, theorbo, lute, guitar, viol and harp). The result is a vivid interplay of voice and instrument, in which each musician is doubly involved, both with their singing and with playing their instrument. Rather than the traditional division between instrumentalists and singers, the audience experiences a performance in which voices and instruments are subtly woven into each other, so that one is never sure where one ends and the other begins. Expressivity is central in Concerto di Margherita's fresh approach to late Renaissance and early Baroque music. Combining voice, instrument and silence, their performance unfolds in a carefully thought-out rhetoric. This variegated palette of musical colours serves as an expression of the passions and affects conveyed by the words of Torquato Tasso and Giovanni Battista Guarini, among others, set to music by masters such as Luzzasco Luzzaschi and Claudio Monteverdi. The choice of instrumentation and repertoire has a historical inspiration. Concerto di Margherita takes its inspiration – and name – from a group of musicians who worked at the court of Alfonso II d'Este of Ferrara and were closely associated with his third wife, Margherita di Gonzaga. The most known of these musicians were the so-called "Concerto delle Donne", three female self-accompanying singers who became the musical pearl of Ferrara's court, as well as an inspiration for an entire generation of Italian composers.

## O koncertnem programu

Navdih za program pred vami smo črpali iz glasbenega življenja na dvoru v italijanski Ferrari konec 16. stoletja. Mestu je vladal vojvoda Alfonso II. d'Este, velik mecen umetnosti; v času njegove vladavine je bil dvor v Ferrari središče glasbene odličnosti in je privabljal skladatelje in glasbenike od blizu in daleč. Kljub kulturnem razcvetu pa je ferrarski dinastiji grozila nevarnost izumrtja: za vojvodo sta bila že dva zakona brez otrok, zato je nujno potreboval moškega dediča, ki bi zagotovil prihodnost rodu d'Este. Ferrara je imela vplivne sosesde, med njimi papeške države, ki so vsi čakali, da bodo prevzeli nadzor nad mestom, če bi bil vladarski rod prekinjen. Edino upanje, da mesto ostane neodvisno, je bila tako Alfonsova tretja žena Margherita di Gonzaga, ki se je 15-letna preselila v Ferraro iz Mantove leta 1579, da bi se poročila z Alfonsom. Med Margherito, ljubiteljico glasbe, in glasbenicami enega najpomembnejših ansamblov na ferrarskem dvoru, Concerta delle Donne, so se stkale tesne vezi. Glavne članice zasedbe so bile tri pevke, ki so se spremljale na instrumentih: Laura Peperara, harfistka, Livia d'Arco, violinistka, in Anna Guarini, lutenistka. Pogosto so nastopale skupaj z drugimi glasbeniki, zlasti Luzzascom Luzzaschijem, skladateljem in organistom, ter Giuliom Cesarejem Brancacciom, lutenistom in pevcem basistom. Concerto delle Donne oziroma »dame iz Ferrare« so bile znane po virtuoznem petju: njihovi nastopi so navdihnili skladatelje po vsej Italiji k pisanju glasbe za podobne ansamble. S skupino je bil najtesneje povezan skladatelj Luzzaschi in ravno njegova dela za enega, dva in tri soprane (***T'amo mia vita***, ***Stral pungente d'amore in Auro soave***) predstavljajo jedro nocojšnjega programa. Prepoznavna slogovna značilnost teh del je vokalno okrasje, ki ga je napisal Luzzaschi; gre za redkost v glasbenih zapisih tistega časa, saj je bila ornamentacija običajno prepuščena presoji izvajalca in redko zapisana. Pred temi deli bomo izvedli besedilo Giovannija Battiste Guarinija ***T'amo mia vita***, ki ga je uglasbil Monteverdi: skladba iz njegove zbirke »Quinto Libro di Madrigali« je popolno nasprotje Luzzaschijevega ocvetličenega prizorišča. Osamljen deklamativen sopranski glas je postavljen nasproti zborovskemu odzivu: homofonski slog pred poslušalcem razgali besedilo, glavno izrazno orodje pa je tokrat kompleksna harmoničnost in ne ornamentika.

## About the concert programme

This programme was inspired by the musical life at the end of the 16<sup>th</sup> century at the Italian court of Ferrara. The city was under the rule of Duke Alfonso II d'Este, a notable patron of the arts: under his rule the Ferrarese court was a hub of musical excellence, attracting composers and musicians from afar. Despite this cultural blossoming, however, the Ferrarese dynasty was in danger of extinction: with two childless marriages behind him, Duke Alfonso was in urgent need of producing a male heir to secure the d'Este lineage. Ferrara was surrounded by powerful neighbours such as the Papal States, who were ready to take over the city should the lineage be interrupted. The hopes of the city's autonomy rested entirely on Alfonso's third wife, Margherita di Gonzaga, who moved to Ferrara from Mantua to marry Alfonso in 1579, aged 15. Margherita, a music-lover, developed close ties with one of the most important ensembles in the Ferrarese court, the so-called Concerto delle Donne. The core members of this group were three female singers who accompanied themselves on instruments: Laura Peperara, harpist, Livia d'Arco, viol-player, and Anna Guarini, lutenist. They would often perform in consort with other musicians, notably Luzzasco Luzzaschi, composer and organist, and Giulio Cesare Brancaccio, lutenist and bass singer. The Concerto, or the Dame di Ferrara, were famous for their virtuosic singing: their performances inspired composers across Italy to write for similar ensembles. The composer most closely associated with the group was Luzzaschi. His works for one, two and three sopranos, ***T'amo mia vita***, ***Stral pungente d'amore*** and ***Auro soave***, form the core of this evening's programme. Notable stylistic traits in these works include elaborate vocal embellishments, written out by Luzzaschi – a rare exception in the practice of the time, where ornamentation was left to the performer's discretion and rarely notated. These works are preceded by another striking setting of Giovanni Battista Guarini's text ***T'amo mia vita***, this time by Monteverdi: taken from his „Quinto Libro di Madrigali“, the piece is in stark contrast with Luzzaschi's flourished setting. A lonely declamatory soprano voice is set against a choral response: the homophonic style lays the text bare for the listener, with harmonic intricacy rather than embellishment as the main expressive tool.

Ferrara je bila ne le kulturno, temveč tudi pomembno trgovsko središče. K razcvetu mesta je bistveno prispevalo območje delte reke Pad. Del nocojšnjega programa je navdihnila prav ta vodnata pokrajina, ki predstavlja most med Ferraro in Benetkami – vplivnim tekmeccem, s katerim se je Ferrara nenehno borila za prevlado v regiji. V nenavadnem aranžmaju Kapsbergerjeve **Toccate arpeggiate** dve brenkali ustvarjata mrmrajoč zvočni tok; takoj nato sledi Tassova oda razburljivemu naravnemu prizoru zore v laguni, ki jo je uglasbil Claudio Monteverdi v **Ecco mormorar l'onde**. Kot nasprotje naravnim vodam se pojavijo človeške solze, prav tako pomembna prvina besedil nocojšnjega programa: solze in vzdihni so osrednja podoba tako Monteverdijeve skladbe **Dolci miei sospiri** kot Kapsbergove **S'io sospiro**. V program smo vključili tudi druge skladatelje iz Luzzaschijevega kroga, med drugim Ludovica Agostinija, Luzzaschijevega študenta, in v Ferrari rojenega Girolama Frescobaldija. Frescobaldijev **Voi partite mio sole** ponuja pronicljiv vpogled v malodušje zapuščenega ljubimca. Luca Marenzi čustva v Petrarkovem sonnetu **Se la mia vita** naslika z mojstrskim glasbenim izrazom, ki vključuje kromatiko in melodično slikanje z besedami. Zaradi rojstnih vezi Margherite di Gonzaga z Mantovo je bila zasedba Concerto delle Dame tesno povezana s skladatelji z mantovskega dvora: najslavnejša članica zasedbe, pevka in harfistka Laura Peperara, je bila tudi sama Mantovčanka. Skladatelj Giaches de Wert, po rojstvu Flamec a posvojen v Mantovo, je mnogo let preživel med Mantovo in Ferraro. Znano je, da si je bil blizu z damami iz Ferrare. V nocojšnji program sta vključeni njegovi deli **O Primavera** in **Cara la vita mia**. Slednja skladba je poželo velikanski uspeh na ferrarskem dvoru: pravijo, da jo je na izrecno zahtevo vojvode Alfonsa II. vsak večer pela Laura Peperara, ki je na željo tudi improvizirala različne virtuosne okraske. Besedilo Giovannija Battiste Guarinija **O primavera** izraža globoko upanje in hrepenenje po ponovni pomladi: pomlad je predstavljena kot mladost leta, mati vsega cvetja in prinašalka nove ljubezni. Podobe pomladi ni težko povezati z Margherito di Gonzaga, simbolom upanja v svetlejšo prihodnost mesta Ferrare, upanja o nadaljevanju vladavine dinastije d'Este. Toda Ferrara je zaman polagala upe v Margherito: Alfonso je leta 1597 umrl brez dediča, kmalu zatem so mesto prevzele papeške države, preostali člani družine d'Este pa so prebegnili v Modeno. Zlata doba kulture v Ferrari in s tem zlata doba zasedbe Concerto delle Donne se je tako končala. Kot je Guarini zapisal v svoji grenkosladki odi pomladi: »Ti, o pomlad, se res vrneš, a s seboj ne nosiš veselih dni moje srečne preteklosti.«

Aside from being a cultural landmark, Ferrara was an important trade centre, and it was the Po Delta, or Polesine region, that contributed a crucial part to the city's flourishing. This watery landscape was the inspiration for part of tonight's programme, which also creates a bridge between Ferrara and Venice, its powerful rival, with whom the city fought constantly for domination of the Polesine. In an unusual arrangement of Kapsberger's **Toccate arpeggiata**, the sound of two plucked instruments creates a murmuring flux of sound; this is immediately followed by Torquato Tasso's ode to the exhilarating natural spectacle of dawn on the lagoon, set to music by Claudio Monteverdi in **Ecco mormorar l'onde**. Set as a counterpart to natural bodies of water are human tears, also a prominent feature in the texts for this programme: tears and sighs are the central image both of Monteverdi's **Dolci miei sospiri** and Kapsberger's **S'io sospiro**. Other composers from Luzzaschi's entourage are also represented in this programme. They include Ludovico Agostini, Luzzaschi's student, and Ferrara-born Girolamo Frescobaldi. Frescobaldi's **Voi partite mio sole** is marked by an insightful resignation after a lover's abandonment. Luca Marenzio's masterful musical expression of affects in Petrarca's sonnet **Se la mia vita** includes chromaticism and melodic word-painting. Because of Margherita di Gonzaga's birth-ties with Mantua, the Concerto delle Dame was closely associated with composers from the Mantuan court: indeed, the most famous component of the Concerto, singer and harpist Laura Peperara, was Mantuan herself. The composer Giaches de Wert, Flemish by birth but an adoptive Mantuan, spent many years between Mantua and Ferrara, and was known to have had close contact with the Concerto. His works in this programme include **O Primavera** and **Cara la vita mia**. The latter was an enormous success: it is said that Duke Alfonso II specifically requested this piece to be sung by Laura Peperara every evening, and that she would improvise different virtuosic embellishments upon request. Giovanni Battista Guarini's text **O primavera** conveys a deep hope and longing for the renewal of spring: spring is described as youth of the year, mother of flowers and bringer of new love. It is not difficult to connect this image of Spring with Margherita di Gonzaga, the Ferrarese's symbol of hope for a brighter future, a continuance of d'Este rule. But the Ferrarese's hopes in Margherita were in vain: Alfonso died heirless in 1597, the city was taken over by the Papal States soon after and what remained of the d'Este family fled to Modena. Thus, the cultural golden age of the city, including the Concerto delle Donne, came to an end. As Guarini wrote in his bittersweet ode to spring: „You, O Spring, do indeed return, but do not bring with you the happy days of my fortunate past“



## Concerto di Margherita

Ansambel Concerto di Margherita se osredotoča na zgodovinsko prakso petja s samospremljavo na glasbilo: vseh pet glasbenikov hkrati poje in se spremlja na teorbo, violo, baročno kitaro, harfo in lutnjo. Zvoki petih glasov in petih instrumentov se tako zlijejo v eno glasbeno kretnjo ter ustvarijo dinamično in vznemirljivo zvočno sliko. Francesca Benetti, Giovanna Baviera, Tanja Vogrin, Ricardo Leitão Pedro in Rui Staehelin so se spoznali med študijem na baselski glasbeni akademiji Schola Cantorum Basiliensis in leta 2014 ustanovili ansambel. Glavni repertoar ansambla je italijanska vokalna in instrumentalna glasba poznega 16. stoletja s poudarkom na delih, napisanih za pevce s ferrarskega dvora, ki so se sami spremljali na glasbilih. Ansambel je nastopal po Italiji in Švici ter bil povabljen na festivale po vsej Evropi. Leta 2016 je bil Concerto di Margherita izbran, da se pridruži European Early Music Ensembles, projektu za razvoj in promocijo mladih ansamblov za staro glasbo (<http://www.eeemerging.eu>).

## Concerto di Margherita

The ensemble *Concerto di Margherita* focuses on the historical practice of self-accompanied singing: all five musicians sing and accompany themselves on theorbo, viol, baroque guitar, harp and lute. Thus, the sound of five voices and five instruments melt into one musical gesture, creating a dynamic and exciting soundscape. Francesca Benetti, Giovanna Baviera, Tanja Vogrin, Ricardo Leitão Pedro and Rui Staehelin met during their studies at the Schola Cantorum Basiliensis and founded the ensemble in 2014. The ensemble's main repertoire is Italian vocal and instrumental music of the late 16<sup>th</sup> century, with a focus on the works written for the self-accompanying musicians of the court of Ferrara. *Concerto di Margherita* has performed across Italy and Switzerland and has been invited to play at festivals across Europe. In 2016 *Concerto di Margherita* was selected to join European Early Music Ensembles <http://www.eeemerging.eu>.

### FRANCESCO BALDUCCI: VOI PARTITE MIO SOLE

Voi partite, mio sole,  
e porta il vostro lume altrove il giorno.  
Chi sarà che console la mia notte  
dolente,  
se voi non fate al nostro ciel ritorno?  
Oh mie speranze spente,  
ahi belle luci onde ne givo altera!  
Come fu l'alba, ohimè, vidi la sera

Odhajaš, sonce moje,  
in nosiš svojo luč drugam.  
Kdo mi bo v uteho v trpečih nočeh, če se  
ne vrneš na nebesni svod?  
O, moji izgubljeni upi in čudovita svetloba,  
na katero sem bil ponosen.  
Ko je napočila zarja, sem zagledal mrak.

You leave, my Sun  
and bring your light somewhere else.  
Who will console my suffering nights  
if you do not return to your Sky?  
Oh my lost hopes,  
and beautiful lights whom I was proud of.  
As dawn broke, I saw dusk.

Voi partite e portate,  
con voi la gioia, l'allegrezza e l'riso,  
misero, e qui lasciate l'affanno, il duolo, il  
pianto  
e si cangia in inferno il paradiso.  
Ahi, com'è breve il canto  
degl'infelici e sventurati amanti,  
come son lunghi e senza fine i pianti.

Odhajaš in s teboj izginjajo  
veselje, sreča in smeh,  
jaz ostajam trpeč in v solzah,  
nebesa postanejo pekel.  
Ah, kako kratka je pesem  
nesrečnežev  
in kako brez konca so njihove solze.

You leave and bring with you  
joy, happiness and laughter  
and leave me with suffering and tears,  
and Paradise becomes Hell.  
Ah, how short is the song  
of the unfortunate and unhappy,  
and how long and endless their tears.

Voi partite, ma resta  
misero, in me di voi la rimembranza.  
Sol questa il volo arresta  
all'anima che fugge,  
e vive Amor, se morta è la speranza.  
Ma nuovo duol mi strugge:  
che voi, cangiando ciel, cangiate amore;  
lunge da gl'occhi, ohimè, lunge dal core.

Odhajaš, toda v mojem spominu ostajaš.  
Le s tem ohranjam svojo dušo,  
ki želi stran, in ljubezen živi, četudi je  
upanje mrtvo.  
Toda muči me nova stiska:  
da ne bi tudi ti, spreminjajoče nebo, našlo  
nove ljubezni;  
daleč od oči, jojme, daleč od srca.

You leave, but there remains  
in me your memory.  
Only this stops the flight  
of my soul that flees,  
and Love lives if hope is dead.  
But a new affliction torments me:  
that you, changing sky, might also  
change love; far from the eyes, ay me, far  
from the heart.

## TORQUATO TASSO: ECCO MORMORAR L'ONDE

Ecco mormorar l'onde,  
e tremolar le fronde  
a l'aura mattutina,  
e gli arboscelli,  
e sovra i verdi rami  
i vaghi augelli cantar soavemente,  
e rider l'Oriente;  
ecco già l'alba appare,  
e si specchia nel mare,  
e rasserena il cielo,  
e le campagne imperla il dolce gelo,  
e gli alti monti indora:  
O bella e vaga Aurora,  
l'aura è tua messaggera, e tu de l'aura  
ch'ogni arso cor ristaura.

Zdaj valovi mrmrajo  
in veje in grmičevje trepetajo  
v jutranjem vetriču,  
na zelenih vejah  
prijetne ptice  
nežno pojejo  
in vzhod se nasmehne –  
počasi se prikaže zarja,  
ugleda svoj odsev v morju in  
na nebo prinese spokoj;  
nežna rosa posrebrni polja  
in pozlati vršace:  
o lepa in milostljiva Aurora,  
vetrič je tvoj glasnik,  
in ti si glasnica vetriča,  
ki oživi vsako izgorelo srce.

Now the waves murmur  
And the boughs and shrubs tremble  
In the morning breeze,  
And on the green branches the pleasant  
birds  
Sing softly  
And the east smiles;  
Now dawn already appears  
And mirrors herself in the sea,  
And makes the sky serene,  
And the gentle frost imperls the fields  
And gilds the high mountains:  
O beautiful and gracious Aurora  
The breeze is your messenger, and you  
the breeze's  
Which revives each burnt out heart.

## ANONYMUS: S'IO SOSPIRO

S'io sospiro e s'io piango  
e s'a ragion mi doglio de martiri  
che mi date crudel pur ad ogn'hora  
ditelo voi sola cagion ch'io mora.  
Che si l'alma è la voce  
così tal'or mi sforza alto desire,  
l'animoso mio core più non aita  
vostra beltà che lo mantien in vita.

Če naj zavzdihnem in jokam  
in se z razlogom bojujem z bolečino,  
ki mi jo zadajaš vsako uro,  
povej mi, ti, ki mi edini daješ razlog za  
umreti.  
Saj če moja dušo in glas  
žene močna želja,  
mi trudno srce ne pomaga več  
in pri življenju ga ohranja le tvoja lepota.

If I sigh and cry  
and with reason torment myself with the  
pain  
that you give me in every hour,  
tell me, you who are my only reason to  
die.  
Because if the soul and voice  
are forced by my strong desire,  
my laboured heart does not help me  
anymore  
and is only kept alive by your beauty.

## GABRIELLO CHIABRERA: DOLCI MIEI SOSPIRI

Dolci miei sospiri  
dolci miei martiri  
dolce mio desio  
e voi dolci canti  
e voi dolci panti  
rimanete, a Dio.

Moji sladki vzdih,   
moje sladke žalosti,  
moje sladko hrepenenje  
in ve, sladke pesmi,  
ter ve, sladke solze,  
ostanite z Bogom.

Sweet sighs of mine  
Sweet sorrows of mine  
Sweet desire of mine  
and you, sweet songs  
and you, sweet tears  
stay with God.

Hora miei sospiri  
hora miei martiri  
e tu mio desio  
e voi dolci canti  
e voi dolci panti  
rimanete, a Dio.

Moji vzdih,   
moje žalosti,  
in ti, moje hrepenenje,  
in ve, sladke pesmi,  
ter ve, sladke solze,  
ostanite z Bogom.

Now my sighs  
now my sorrows  
and you my desire  
and you, sweet songs  
and you, sweet tears  
stay with God.

Meco mova il piede  
la mia pura fede  
come fece ogn'hora:  
voi d'intorno state  
a la gran beltate  
che per me s'adora.

E se mai soletta  
suoi pensier diletta  
per solingo loco  
e voi dolci canti  
e voi dolci pianti  
dite del mio foco.

E se tutta adorna  
unque mai soggiorna  
festeggiando in gioco  
dite miei sospiri  
dite miei martiri  
a lei del mio foco.

Se mia fiamma ardente  
ne la nobil mente  
non ricopre oblio  
fortunato a pieno  
quel che già nel seno  
io nudrir desio.

Korak mi usmerja  
zvestoba  
kot od nekdej:  
tam si  
z izjemno lepoto,  
ki jo obožujem.

In če se bo kdaj sama  
na osamljenem kraju  
zatopila v svoje misli,  
ji ve, sladke pesmi,  
in ve, sladke solze,  
pripovedujte o moji vnemi.

Če vsa ozaljšana  
kdaj ostane  
na praznovanju z igrami,  
pripovedujte ji, moji vzdih,  
pripovedujte ji, moje bridkosti,  
o moji vnemi.

Če moj goreč plamen  
ne bo pozabljen izginil  
iz njenih plemenitih misli,  
bom srečen  
gojil svoje hrepenenje  
v prsih.

My step is moved  
by my loyalty  
as it always was:  
you are there  
to the great beauty  
that is adored by me.

And if ever alone  
she indulges in thought  
in a lonely place  
you, sweet songs  
you, sweet tears  
tell her of my ardour.

If all ornate  
she ever stays  
to celebrate in games  
tell her my sighs  
tell her my woes  
of my ardour.

If my burning flame  
in her noble mind  
is not forgotten  
I would be fortunate  
to nurture my desire  
in my breast.

## GIOVANNI BATTISTA GUARINI: T'AMO MIA VITA

"T'amo mia vita"  
la mia cara vita dolcemente mi dice;  
e 'n questa sola si soave parola  
par che trasformi lietamente il core  
per farmene signore.  
Oh, voce di dolcezza e di diletto!  
Prendila tosto, Amore,  
stampala nel mio petto,  
spiri solo per lei l'anima mia,  
"T'amo mia vita"  
la mia vita sia.

"Ljubim te, življenje moje!"  
mi ljubeznivo reče moja ljubljena žena  
in s temi nekaj ljubeznivimi besedami  
veselo prepriča srce,  
da izbere mene za svojega gospodarja.  
Ah, glas sladkosti in radosti!  
Ujemi ga, hitro, ljubezen,  
odtisi ga na mojih prsih,  
da bo moja duša dihala le zanjo.  
"Ljubim te, življenje moje!"  
naj vodi moje življenje.

"I love you, my life!",  
says to me sweetly my beloved life,  
and through this single sweet word  
seems to merrily transform the heart  
to elect me its master.  
Ah, voice of sweetness and delight!  
Catch it quickly, Love,  
imprint it in my chest,  
so that my soul may breathe only for her.  
"I love you, my life!"  
may my life be.



## GIOVANNI BATTISTA GUARINI:

### AURA SOAVE

Aura soave di segreti accenti  
che penetrando per l'orecchie al core,  
svegliasti la dove dormiva Amore,  
per te respiro e vivo  
da che nel petto mio  
spirasti tu d'Amor vital desio.  
Vissi di vita privo  
mentre amorosa cura in me fu spenta;  
hor vien che l'alma senta  
virtù di quel tuo spirto gentile  
felice vita oltre l'usato stile.

### SLADKA SAPICA TAJNIH BESED

Sladka sapica tajnih besed,  
ki skozi ušesa doseže moje srce in tam  
prebudi spečo ljubezen:  
zate diham in živim  
vse odkar si v moje prsi  
vdihnila hrepenenje ljubezni.  
Živel sem brez življenja,  
saj se je ljubeča skrb izčrpala v meni.  
Pridi zdaj, da bo moja duša začutila,  
zahvaljujoč tvojemu nežnemu duhu,  
življenje, bolj veselo od običajnega.

### SWEET BREEZE OF SECRET WORDS

Sweet breeze of secret words,  
which, penetrating through my ears to my  
heart  
woke Love, who was sleeping there:  
for you I breathe and live  
ever since into my bosom  
you breathed Love's living desire.  
I lived without life  
while love's caring was exhausted in me.  
Now come, so that my soul may feel,  
thanks to your gentle spirit,  
life that is happy beyond the usual.

## ANONYMUS: STRAL PUNGENTE D'AMORE

Stral pungente d'Amore  
di cui segno è 'l mio core:  
deh, fa ch'in me t'amenti,  
per trarmi all'ultim'hore,  
o quel bel petto tenti,  
si duro ai miei lamenti.

Ostra puščica ljubezni,  
katere tarča je moje srce:  
ah, zadeni me, prosim,  
naj napoči moja zadnja ura,  
in zdrami te lepe prsi,  
tako nedovzetne za mojo žalost.

Amorous sharp arrow  
whose target is my heart:  
ay, may you hit me  
to bring me to my last hours,  
and tempt that beautiful breast  
so hardened to my laments.

## ANONYMUS: O BELLI E VAGHI PIZZI

O belli e vaghi pizzi,  
quai pizzi son che mi trafignon,  
cari pizzi, il core?  
Non più l'arco e li strali  
convien ti oprar,  
poichè li pizzi tanto dán morte a noi  
mortali.  
Pizzi, che l' petto di Madonna  
e l' manto tanto ornate!  
lo sono in pianto  
e come idolo mio i pizzi adoro  
e per i pizzi stento, spasmo e moro.

O čudovita čipka,  
katere čipke so tiste, ki prebadajo,  
drage čipke moje srce?  
Ne potrebuješ več  
ne puščice ne loka,  
saj nam smrtnikom bojne rane zada čipka.  
Čipka, ki krasi prsi moje dame  
in njen plašč!  
V solzah  
občudujem čipke kot svoj zgled,  
zanje se vznemirjam, trepetam in umrem.

O beautiful lace,  
what laces are they that stab,  
dear laces, my heart?  
No arrow and bow  
need you use anymore,  
because the lace gives death to us  
mortals.  
Lace, that decorate the breast of my Lady  
and her cloak!  
I am in tears  
and adore the laces as my idol  
and for the laces I fret, twitch and die.

## FRANCESCO PETRARCA: SE LA MIA VITA

Se la mia vita da l'aspro tormento  
si può tanto schermire, et dagli affanni,  
ch'i' veggia per vertù de gli ultimi anni,  
donna, de' be' vostr'occhi il lume spento,

e i cape' d'oro fin farsi d'argento,  
et lassar le ghirlande e i verdi panni,  
e 'l viso scolorir che ne' miei danni  
a lamentar mi fa pauroso et lento:

Moje življenje grenkih muk in solz  
bi lahko bilo še bolj zasmehovano in težje,  
ko vidim, draga gospa,  
da v vaših kasnejših letih,  
svetloba v vaših čudovitih očeh ugaša,

da spleteni zlati lasje postajajo srebrni,  
da so ob strani venec in zelena oblačila,  
in da krhek obraz izginja; to me straši in  
počasni pripravi k joku:

If my life of bitter torment and of tears  
could be derided more, and made more  
troubled,  
that I might see, by virtue of your later  
years,  
lady, the light quenched of your beautiful  
eyes,

and the golden hair spun fine as silver,  
and the garland laid aside and the green  
clothes,  
and the delicate face fade, that makes me  
fearful and slow to go weeping:

## CARA LA VITA MIA

Cara la mia vita e gl'è pur vero  
ch'altra fiamma d'amor non v'ars' il petto  
in tanto tempo si turbat' e fiero.  
Poi che con gl'occh'io veggio  
l'aria suave e'l bel sereno volto  
e con l'orecchi ascolto  
tante care d'amor dolce parole,  
che furn' al mondo sole  
per adolcir d'ogni mio crud' aspetto  
e quel che brami sempr'e quel ch'io  
chiedio,  
nelle mie bracc'io godo e col gioire  
tempro l'aspra cagion del mio martire.

Moje drago življenje, res je, da ti  
noben drug ljubezenski plamen ni ožgal  
prsi,  
dolgo mučenih in ponosnih.  
Ker s svojimi očmi vidim  
čudovito podobo in miren obraz  
in s svojimi ušesi poslušam  
številne sladke besede ljubezni,  
je to sonce mojega sveta,  
ki naj omilili mojo grobo zunanost,  
in kar želim in kar prosim,  
je, da bi ga z veseljem povzdigoval  
in da bi sladkalo razlog za moje trpljenje.

My dear life, it is indeed true  
that other amorous flame did not burn  
your chest,  
long tormented and proud.  
Since I see with my eyes  
the beautiful appearance and the serene  
face  
and with my ears I listen to  
many sweet words of love,  
that were a sun to my world  
to sweeten my rough exterior  
and what I desire and what I ask  
is to exalt in my arms with joy  
and to sweeten the reason for my  
suffering.

## GIOVANNI BATTISTA GUARINI: O PRIMAVERA

O primavera, gioventù de l'anno,  
bella madre di fiori, d  
'erbe novelle e di novelli amori,  
tu torni ben, ma teco  
non tornano i sereni  
e fortunati dì de le mie gioie;  
Tu torni ben, tu torni,  
ma teco altro non torna  
che del perduto mio caro tesoro  
la rimembranza misera e dolente.  
Tu quella se', tu quella  
ch'eri pur dianzi sì vezzosa e bella;  
ma non son io già quel ch'un tempo fui  
sì caro agli occhi altrui.

O pomlad, mladost leta,  
lepa mati cvetja,  
novih trav in nove ljubezni,  
vračaš se, a s seboj ne prinašaš  
mirnih in veselih dni mojih srečnih let;  
vračaš se, vračaš se,  
a ne prinašaš ničesar  
razen mračnega in bolečega spomina  
na mojo izgubljeno ljubezen.  
Ti si to, kar si bila,  
nekoč tako lepa in radostna,  
toda jaz nisem več, kar sem bil nekoč,  
in nisem več drag v očeh drugih.

O spring, youth of the year  
beautiful mother of flowers,  
of new grass and new love  
you return, but do not bring with you  
the serene and fortunate days of my  
happy years;  
you return, you return  
but you do not bring anything  
but the bleak and painful memory  
of my lost love.  
You are the one, you,  
who were once so beautiful and gay  
but I am not who I once was,  
and am not precious in others' eyes  
anymore.

## ANONYMOUS: O VILLANELLA

O Villanella, quando all' acqua vai,  
Dimmi se fresca torni, e poi che fai?

O Villanella, se dici che m'ami,  
quando vai all' acqua perchè non mi  
chiami?

O Villanella, non mi far morire,  
quando vai all'acqua, famici venire!  
O dolce Villanella...

O, Villanella, ko se greš okopat,  
povej mi, ali se vrneš sveža in kaj počneš  
potem?

O, Villanella, če praviš, da me ljubiš,  
zakaj me ne vzameš s seboj, ko se greš  
okopat?

O, Villanella, ne dovoli, da umrem,  
vzemi me s seboj, ko se greš okopat!  
O, sladka Villanella ...

Oh Villanella, when you go to the water  
Tell me, do you come back refreshed,  
then what do you do?

Oh Villanella, if you say you love me,  
Why do you not take me with you when  
you go to the water?

Oh Villanella, don't make me die,  
when you go to the water, take me with  
you!  
Oh sweet Villanella...

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