

THE RENAISSANCE ITALIAN MADRIGAL COMEDY: A HANDBOOK FOR
PERFORMANCE

by

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ABSTRACT

The Italian madrigal comedy experienced a relatively short, but exceedingly popular life during the late Renaissance. The works that may be called madrigal comedies, numbering less than two dozen in total, represent a type of musical entertainment that delighted audiences at courts and within the cultural academies of Renaissance Italy. The small subset of works within the genre, designated in this research project as “theatrical” madrigal comedies, showed an increasing focus on dramatic representation of text with music. These works, the plots of which derive from the *commedia dell’arte* tradition, may be seen as early forms of musical comedy and musical theater. Arguments concerning the manner in which the works were performed have centered on a debate for and against the staging of them.

Because madrigal comedies have been largely neglected as concert and theatrical literature, there is little published to assist a director in finding the repertoire or to offer a guide to performance. The research project on which this document is based, along with the associated lecture-recital, resulted in the compilation of means to a successful madrigal comedy production. This was done by advocating historically informed performance decisions that are given a practical spin. In this manner, a director may put together a madrigal comedy production that is accessible to professionals and non-professionals, as well as secondary- and higher-education communities.

PREFACE

The Renaissance Italian madrigal comedy is a relatively little known genre. It is believed that musicologist Alfred Einstein, who authored the aging, but fundamental work on the history and development of the Italian madrigal, might have been the first to coin the phrase, having perhaps borrowed it loosely from Renaissance composer Orazio Vecchi.¹ Vecchi referred to his musico-dramatic work, *L'Amfiparnaso*, as a *comedia harmonica*. Music historians have used the term “madrigal comedy” ever since Einstein to label this popular, albeit short-lived, form of late-Renaissance Italian entertainment.

The madrigal comedy may be used, effectively and plausibly, within an educational setting as a genre suitable for performance. It is also appropriate for performance by professional ensembles, as well as community groups. Because of the potential for a multi-faceted production of a madrigal comedy, it presents an exciting opportunity for presenters to engage in an interdisciplinary endeavor within academic institutions, and it fosters a collaborative spirit within a school or community.

This handbook will describe performance considerations of a madrigal comedy from both a practical and historically minded point of view. It is hoped that it will also support the performance of a madrigal comedy in high-schools and by community groups

¹ Alfred Einstein, *The Italian Madrigal*, trans. Alexander H. Krappe, Roger H. Sessions, and Oliver Strunk, 2 vols. (Princeton NJ: Princeton Univ. Press, 1949. Reprint, Princeton Univ. Press, 1971). Einstein's first use of the term “madrigal comedy” appears on page 425; however, no reference is given as to the derivation of the term. Later, on page 772, he refers to the genre as the “so-called ‘madrigal comedy’,” possibly alluding to the fact that the term was already in use.

for concert or staged performance, or even for a special event, such as the ever-popular madrigal dinner.

CHAPTER ONE:
THE MADRIGAL COMEDY

Definition

The precise definition of a madrigal comedy is somewhat elusive, owing in part to the problematic and confusing nature of the appellation itself. On one hand, the term “madrigal comedy” has been used in a general way when applied to a group of polyphonic songs sharing a common theme, often somewhat loosely, such as a group of madrigals (in the broader sense of that term as well) collected under a unifying title or sharing a common pastoral theme. In this context, the madrigal comedy is closer to the madrigal cycle, in which individual stanzas of a single poem are set to music as discrete madrigals, than to anything theatrical. On the other hand, the genre of madrigal comedy comprises a handful of musico-dramatic works in which the composer combines a plot-driven storyline with polyphonic song, the result of which is a new form of musical comedy. Laurie Detenbeck’s term, “dramatized madrigals,” is an apt name for this type of work, although she admits that “madrigal comedy” may be a more suitable term, given the debate over whether or not they received a staged performance.²

In 1977 musicologist Cecil Adkins edited and published a performing edition of Orazio Vecchi’s trend-setting work, *L’Amfiparnaso*, of 1597. In the prefatory material of his edition, Adkins included a genealogical table of the madrigal comedy and grouped

² Laurie Detenbeck, “Dramatised Madrigals and the *commedia dell-arte* Tradition,” in *The Science of Buffoonery: Theory and History of the Commedia dell’Arte*, ed. Domenico Peitropaolo (Ottawa: Dovehouse Editions, 1989), 61.

twenty-two of the genre's twenty-three identifiable works into four classifications, according to their unifying features.³ The first three classifications are of the general sort described earlier in this document, that is, madrigals unified by title, use of same characters, or based on a recurring theme. The fourth classification categorizes those madrigal comedies in which the polyphonic songs are unified by plot and character development. In other words, these are works consisting of polyphonic songs that together form a fully theatrical product, the storyline of which is derived from the texts of the songs themselves. The six madrigal comedies that fall under this classification will be referred to in this document as "theatrical" madrigal comedies. In fact, this type of madrigal comedy may be seen as a very early form of music theatre, particularly when considering its connection with the *commedia dell'arte* tradition of theatrical performance.

Because the research project and lecture-recital associated with this paper are concerned primarily with the *staged performance* of works that fall within the full spectrum of the madrigal comedy genre, it is to the theatrical madrigal comedies, as defined above, that this document will be limited. This does not, however, preclude a fully staged, or even semi-staged, performance of the other works known as madrigal comedies. Those that fall outside of the category of theatrical madrigal comedies are suitable for a concert performance. If presented under the umbrella of artistic license and with knowledge of the fact that at least one of the non-theatrical madrigal comedies was

³ Orazio Vecchi, *L'Amfiparnaso*, ed. Cecil Adkins (Chapell Hill: Univ. of North Carolina Press, 1977), 7. For an unexplained reason, Adkins omits Adriano Banchieri's madrigal comedy *Vivezze di flora e primavera* (Venice, 1622) from the genealogical table.

originally staged, even a modern staged performance falls within the realm of possibility.⁴

Works considered to fall within the genre of the Renaissance madrigal comedy were written between the years 1567 and 1630. The majority of madrigal comedies, however, were composed between 1590 and 1610. Table 1 lists the madrigal comedies and their dates of publication.

Historical context

From the late nineteenth to the mid-twentieth century, differing viewpoints existed regarding the proper place of the madrigal comedy in the annals of music history. Some early arguments relegated the madrigal comedy's existence to that of a cursory event among those leading to the birth of opera. As late as 1955, for example, in an article appearing in *The Musical Quarterly*, Nino Pirrotta placed a discussion of the madrigal comedy completely within the context of an investigation of the historical connections between the *commedia dell'arte* tradition and the rise of the operatic idiom.⁵

⁴ In a letter from Banchieri to the poet Roberto Poggiolini, whose poetry Banchieri set in his non-theatrical madrigal comedie, *Vivezze di flora e primavera* of 1622, the composer invites the poet to a performance of that work at the *Accademia dei Floridi*. In the letter, Banchieri makes particular mention of the "sumptuous" staging [*l'apparato sarà sontuoso*] that will be a part of the production, as well as the fine performance expected by the actors [*recitanti*]; quoted in Martha Farahat, "On the Staging of Madrigal Comedies," *Early Music History* 10 (1991): 141.

⁵ Nino Pirrotta, "Commedia dell'arte and Opera," *The Musical Quarterly*, 41 (1955): 305-24.

Donald Grout, in *The Short History of Opera*, also categorized the madrigal comedy as a “forerunner” of opera.⁶

Table 1. Madrigal Comedies and Dates of Publication

Title / Composer	Date (revision)
Il Cicalamento delle donne al bucato / Alessandro Striggio	1567
Mascarate piacevoli et ridicolose / Giovanni Croce	1590
Selva di varia ricreatione / Orazio Vecchi	1590
Novellette / Simone Balsamino	1594
Triaca musicale / G. Croce	1595
L'Amfiparnaso / O. Vecchi	1597
Il Convito musicale / O. Vecchi	1597
La Pazzia senile / Adriano Banchieri	1598 (1599)
Il Donativo di 4 asinissimi personaggi / A. Banchieri	1599
Il Studio dilettevole / A. Banchieri	1600 (1603)
I fidi amanti / Gasparo Torelli	1600
Il Metamorfofi musicale / A. Banchieri	1601 (1606)
Il Zabaione musicale / A. Banchieri	1604
Le Veglie di Siena / O. Vecchi	1604
Barca di Venetia per Padova / A. Banchieri	1605 (1623)
Prudenza giovenile / A. Banchieri	1607
Festino nella sera del Giovedì grasso / A. Banchieri	1608
Tirsi, Fili e Clori / A. Banchieri (<i>lost</i>)	1614
Vivezze di flora e primavera / A. Banchieri	1622
La Sampogna musicale / A. Banchieri	1625
Saviezza giovenile / A. Banchieri	1628
Trattenimenti in villa / A. Banchieri	1630

This arguable viewpoint has had a dual effect on the consideration of the genre. On one hand, it has resulted in the acknowledgment of the madrigal comedy as genuine art form and charted it on the map of music history. On the other hand, however, it may also suggest a limited regard of the madrigal comedy as a type of legitimate, stand-alone

⁶ Donald Jay Grout, *The Short History of Opera*, 3d ed. (New York: Columbia Univ. Press, 1988): 38-9.

musico-dramatic art, a viewpoint linked with the linear progression theories of music history, popular during the early and mid-twentieth century, in which it is believed that newer is better.

The line of thought associating madrigal comedies with opera began to wane, however, during the second half of the twentieth century. Music historians started to recognize the madrigal comedy as a genre that existed completely outside, albeit concurrently with, the nascence of opera. Eric Blom, in the 1954 edition of *Grove's Dictionary of Music and Musicians*, stated that Vecchi's madrigal comedies should not be considered in the context of the development of *opera buffo*, but rather as a stylistic culmination of secular vocal polyphony.⁷ It is interesting to note that Blom echoes, with near-verbatim precision, the viewpoint expressed by Einstein six years earlier.⁸ Elsewhere, Einstein asserted that Vecchi's madrigal comedies had “[nothing] to do with the theater, the stage, or the birth of the opera.”⁹ He also lamented that previous studies of all early musico-dramatic genres erroneously considered such works solely in the context of their relation to the rise of opera.¹⁰

Years later, in an article written for the *American Choral Review*, Ray Moore reiterated Blom and Einstein's above-mentioned opinion by stating “the madrigal comedy

⁷ Eric Blom, ed., *Grove's Dictionary of Music and Musicians*, 5th ed. Vol. 1, (New York: St. Martin's Press, 1954): p.138.

⁸ Einstein, 2: 795.

⁹ *Ibid.*, 772.

¹⁰ *Ibid.*, 766.

was, in short, the culmination of secular polyphonic drama, rather than a true forerunner of opera.”¹¹ Prior to this statement in his article, Moore provides a brief run-down of the many early musical genres that contributed to the origin of the madrigal comedy: thirteenth-century secular *motet*, *caccia*, *formes fixes*, *canto carnascialesco*, descriptive *chanson*, *villotta*, *mascherata*, *frottola*, dialogue, and musical games.

Perhaps one of the strongest indicators of the change of thought regarding the madrigal comedy’s place in the history of opera is Tim Carter’s statement in his article on the madrigal comedy within *The New Grove Dictionary of Opera*. Carter states that “the view of the madrigal comedy as a significant precursor of opera is both old-fashioned and untenable.”¹²

No historical overview of the theatrical madrigal comedy would be complete without mention of two phenomena that influenced it most: the madrigal and the *commedia dell’arte*. A unique hybrid, the theatrical madrigal comedy represents an intriguing combination of both forms.

The madrigal was the most important form of secular vocal music during the Renaissance. Fueled by a rise in literary and poetic achievements, Renaissance composers embraced new poetry and crafted works that emphasized what may be thought of as a “doctrine of expression,” paying specific and growing attention to textual elements. Although the subset of theatrical madrigal comedies primarily employs texts

¹¹ Ray Moore, “The Madrigal Comedy: Renaissance Drama,” *American Choral Review* 36, no. 1 (winter/spring 1994): 1.

¹² Tim Carter, “Madrigal comedy,” in *The New Grove Dictionary of Opera*, vol. 3, Stanley Sadie, ed. (London: Macmillan Press Ltd., 1992): 145.

that are not the lofty poetry of Renaissance poets like Guarini and Tasso, the attention paid to the text, exemplified in compositional techniques utilized by the madrigal comedy composers, is often the same.

It is here that discussion of another terminology issue is merited. The polyphonic songs that make up madrigal comedies are not always madrigals in the formal sense of the term. The word “madrigal” in the context of the madrigal comedy reflects the contemporary sixteenth-century use of the term to encompass not only those musical compositions that set the madrigal poetic form, but also a great many other poetic types of a serious nature, such as the sonnet, *canzone*, and *ottava rime*.

It is important to note that lighter (*piacevole*) “madrigal” forms coexisted with the serious Renaissance madrigal and shared nearly the same degree of popularity throughout the sixteenth century. In fact, the madrigal comedy grew out of traditions associated with such popular song types, traditions such as *canti carnascialeschi*, *mascherate* and dialogues. All of these forms of musical entertainment involved dramatic delivery of some sort, although not always theatrically staged.

Madrigal comedy composers often incorporated the lighter song forms into their works. For example, Banchieri used popular-song models for all of his madrigal comedies. In *Saviezza giovenile*, for example, he used the three-voiced *canzonetta* and *villanella*, as well as the *mascherata* and *giustiniana* forms.¹³

¹³ Einstein provides a comprehensive and exhaustive historical analysis of the sixteenth-century madrigal. For a detailed overview, however, the reader is referred to Jerome Roche, *The Madrigal*, 2nd ed. (Oxford: Oxford Univ. Press, 1990).

During the course of the sixteenth century, alongside the development of the madrigal as a lighter song type, the madrigal experienced another evolution that took it from a *chansonesque* composition, typified by predominantly four-part, chordal settings with light imitative sections, to a motet-influenced style that incorporated textual emphasis, colorful harmonies and more elaborate counterpoint. Later, during the first part of the seventeenth century madrigals with separate, often independent, *basso continuo* lines began to appear. Monodic representation of text also became increasingly popular, as seen in the one-voiced, accompanied madrigals of Caccini and others. The infectious popularity of accompanied monody and the aria/recitative formula soon displaced the polyphonic song as a medium for dramatic delivery of text, and concurrent with this transition, the madrigal comedy met its end.

While more recent scholarship has helped to clarify the madrigal comedy's place in the history of music, work has yet to be performed to ascertain its position in other areas within the arts, such as literature and drama. Martha Farahat has done extensive research into the madrigal comedy, focusing in particular on those works by Adriano Banchieri and the aspect of staged performances, but there is no work that fully discusses the madrigal comedy in the specific context of dramatic history or theory.¹⁴ This is somewhat surprising, considering the reliance of theatrical madrigal comedies on *commedia dell'arte*, a theatrical idiom central to the development of Renaissance theatre. The madrigal comedy, however, is first and foremost a musical genre. Therefore, it is

¹⁴ Farahat's research into the staging of madrigal comedies will be discussed in fuller detail later in this document.

unsurprising that the few critical studies dedicated to its form, history and development are in the areas of musicology and choral studies.

One possible reason that the madrigal comedy's place within the world of theatre has not been thoroughly investigated may be that scholars have been reluctant to consider the genre a theatrical product. This may derive, in part, from a statement made in the prologue to *L'Amfiparnaso*, in which Vecchi (through the character Lelio) admonishes the audience to experience the work before them "through the ear and not the eye."¹⁵ Because *L'Amfiparnaso* is the first of the six theatrical madrigal comedies to be published, it has been assumed that it served as the model for the five madrigal comedies that followed, all of which are by Adriano Banchieri.

Although a study of Banchieri's theatrical madrigal comedies does reveal an indebtedness to Vecchi in the way of structure and plot derivation, it is inappropriate to apply Vecchi's statements regarding performance practice to Banchieri's works. This is particularly true when it is evident in Banchieri's preface to *Prudenza giovanile* that he intended the work to be staged before an audience, a matter which will be discussed presently. For now, it is necessary to focus attention on the theatrical madrigal comedy's most immediate connection to theatre, the *commedia dell'arte*-inspired plot.

While the madrigal comedy may be considered as the culmination of style within the tradition of polyphonic song-types employing dramatic text, its connections with the theatre are seen in a different light. Vecchi and Banchieri, upon using *commedia*

¹⁵ "But meanwhile, know that the spectacle of which I speak is beheld by the imagination, which it penetrates through the ear, not through the eye. Therefore, be silent! And instead of seeing, listen!" (Adkins, 17).

dell'arte scenarios for their theatrical madrigal comedies, proved themselves timely borrowers from an extremely popular theatrical idiom.

Commedia dell'arte is a type of Italian theatre that emerged from an improvisation-based performance tradition initially made popular by professional theatre artists during the early sixteenth century. Retaining an improvisatory nature of delivery, *commedia dell'arte* performers used a collection of stock characters, localized humor, and a basic, flexible set of scenarios, combining both serious themes and burlesque stunts to craft an enormously popular form of entertainment. By the mid-sixteenth century a number of professional *commedia dell'arte* troupes of varying levels of talent and popularity, were in existence, touring and performing their masked comedies before diverse audiences, both public and private.

The celebrated *commedia dell'arte* tradition of the early sixteenth century coexisted with a contrasting type of non-professional theatre known as *commedia erudita*. This type of *commedia* was created and performed by learned members of elite confraternities and academies, and works written in this tradition were based largely on antiquated models, such as the ancient Roman plays of Terence and Plautus. Of peripheral interest is the fact that works in the *commedia erudita* tradition were, for the most part, committed to posterity in written form, whereas the *commedia dell'arte* works were not. The latter is understandable, however, when one considers that *commedia dell'arte*, at its basic level, relies on an improvisatory performance style.

Both Vecchi and Banchieri borrowed from *commedia dell'arte* for the plots of many of their madrigal comedies, and for all six of those herein referred to as the

“theatrical” type. It is interesting to note that both composers probably composed their *commedia dell’arte*-inspired madrigal comedies for audiences comprising people who were associated with the creation of works within the *commedia erudita* tradition. This illustrates the relation between the two forms not as siblings, for both were products of different ancestry, but as cousins. There is, indeed, record of *commedia dell’arte* troupes being hired to perform their works in courts and academies, so it is not altogether surprising that the *commedia dell’arte* content found its way into the works of Banchieri and Vecchi.

Before leaving the issue of the madrigal comedy’s place within the scope of theatre history, a final terminology issue should be mentioned. The madrigal comedy was not simply an approach to comic theatre. The word “comedy” in the phrase “madrigal comedy” comes from the Italian word *commedia*. In Italian, however, the term *commedia* simply means “play” or “work.” Furthermore, a work called a *commedia* often incorporated not only comedic concepts, but also those of a serious nature.

While there is an unmistakably comic overtone to the madrigal comedies that utilize *commedia dell’arte* subject matter, serious elements are also present, primarily represented in the soliloquies and duos of the young lovers. Vecchi, in his preface to *L’Amfiparnaso*, states:

The too frequent and immoderate jokes that appear in many comedies of our day are introduced more as sustenance than as condiments, and, as a result, one is thought to have meant a clownish entertainment when one says comedy. Moreover those who give so unworthy a name to such an elegant poem are in error, for, if one examines its substance well, it may be seen to be constructed according to the proper rules, and through its sundry personages represents all the actions of the private individual. Therefore, as a mirror of human life, its aim is utility as much as pleasure, not merely the arousal of laughter which some may

think to have been the aim of my musical comedy, with no regard for what is proper.¹⁶

Vecchi was a staunch proponent of combining both the light-hearted and serious in madrigal comedies, as evidenced in his prefatory remarks to many of his works within the genre.¹⁷

In Banchieri's *Saviezza giovenile*, Graziano and his daughter, Isabella, fight bitterly over whether or not she will consent to the marriage he has arranged between her and the elderly, undesirable Pantalone. An argument could be made to present this scene in a strictly comic manner, and doing so would certainly conform to the ideas presented by Renaissance theorist Giovan Trissino. Trissino, in his 1549 translation of Aristotle's *Poetics*, interprets Aristotle to say that comedy "imitates the lowest and most ignoble manners, . . . ridiculing and censuring them, [and thereby] teaching men virtue."¹⁸ The situation is more complex, however, for Renaissance dramatists and theorists were struggling to find comedy's place within the theatrical idiom of *teatrum mundi*, or "theatre of the world."¹⁹

¹⁶ Adkins, 15.

¹⁷ Ray Moore, in his dissertation, *A Study of the Renaissance Madrigal Comedy* (New York: Columbia Univ. Teacher's College, 1964), provides a substantial overview of Vecchi's comments in this regard.

¹⁸ Giovangiorgio Trissino, *Poetics, Division VI*; transl. Anita Grossvogel in Paul Lauter, *Theories of Comedy* (Garden City: Doubleday, 1964), 42; quoted in Martha Farahat, "Adriano Banchieri and the Madrigal Comedy." (Ph.D. diss., Univ. of Chicago, 1991), 65.

¹⁹ For further information on this topic, the reader is referred to Alison Brown, *The Renaissance*, 2d ed. Seminar Studies in History (Essex: Pearson Education Ltd., 1999), 91-96.

There is room to believe that the road to comedy was traveled not only by way of burlesque and slapstick, but also with more subtle approaches. In the production of *Saviezza giovenile* associated with this lecture-recital project, it was felt that an aspect of the spirit of Renaissance theatre was well expressed by coaching the performers of the Graziano/Isabella scene to investigate the emotional complexities that exist within and between the characters. Also considered was the effect it would have on an aristocratic (and mostly male) audience if Isabella were to stand up for herself and fight with her father for the right to disagree with his orchestration of her adult life. Would presenting this scene in a serious way conform with Trissino's interpretation of Aristotle? Could not the "low and ignoble manner" exhibited by Isabella (and here one must remember the severely repressed role of women during the Renaissance), by itself, be interpreted as comedic?

The concept of theatre mirroring life is a recurrent theme in the writings of Renaissance drama theorists. Even in a modern-day context, however, the issue remains pertinent. The contemporary composer Michael Tippett, in his book *Moving into Aquarius*, writes that comedy concerns itself with the "barriers to marriage."²⁰ John Drummond further explains Tippett's statement by describing the difference between the aspect of marriage within dramatic plots both on superficial and deep levels.²¹

Tippett's statements ring true when viewed in the context of Banchieri's *Saviezza giovenile*, in which the superficial aspect of the respective marriages hoped for by

²⁰ Quoted in John D. Drummond, *Opera in Perspective* (London: J. W. Dent, 1980): 179.

²¹ *Idem*, 179.

Gratiano and Pantalone is less than subtle. The deeper comedic sentiments, however, present in the secret marriages between the *innamorati*, i.e., Aurora and Fortunato, and Isabella and Leandro, lie mainly in the connotations aroused therein. Were these marriages a result of an intrinsic love from both parties, or were they one-sided mechanisms designed to escape from an otherwise dreadful situation? Despite what might appear to a modern reader as a tragic element inherent in the latter, a comedic factor is nevertheless present. The Renaissance male was possessed by an acute sense of paranoia over the loss of female virtue and devotion. The comic portrayal of cuckoldry, i.e., men duped by deceitful and unfaithful wives, was a common element in Renaissance theatre and a principal mechanism by which playwrights (and improvisators) reveled in and satirized reality.

CHAPTER TWO:
THE THEATRICAL MADRIGAL COMEDY—A CLOSER LOOK

Adriano Banchieri's *Saviezza giovanile* of 1628

Madrigal comedies, aside from being enjoyable, well-crafted works in their own right, offer an interesting look at early musico-dramatic composition. In addition, the performance of madrigal comedies can enrich choral programs in a variety of institutions and organizations and, as stated earlier, offer an interdisciplinary approach and opportunity for multi-level collaboration. The potential of madrigal comedy performance in the context of a fundraising opportunity has already been mentioned.

The singing of madrigals, and madrigal-like compositions, has been a popular tradition within schools and community groups for many years. This is largely due to the pleasing nature of the polyphonic songs generically termed “madrigals”, as well as the relative ease of performing them.

The Renaissance was the heyday of the cultivated amateur musician. In contrast to the extensive amount of sophisticated and virtuosic madrigals intended for well-trained and often professional singers, madrigal composers also crafted many of their polyphonic songs in a lighter and more approachable style. This resulted in a large body of works with the shared characteristics of singable melodies, simplified counterpoint, independent (and therefore potentially more interesting) musical lines, a fairly limited vocal range among the voice parts, use of well-known poetry or folk-texts, and a harmonic palette that presented few challenges.

While some of these qualities were uniquely suited to the Renaissance mind and spirit, a Barthesian view of the textuality relating to the Renaissance madrigal suggests its appeal in a modern-day context.²² Renaissance madrigals were created by the composer for an audience influenced by humanist ideas and possessing a new secular awareness. This context is not the novelty it was during the fifteenth and sixteenth centuries, but madrigals are still accepted and enjoyed by modern-day audiences and performing ensembles.

As stated earlier, the scope of this project has been narrowed to the six works that fall under category IV of Cecil Adkins's classification of madrigal comedies, that is, those that involve plot and character development. These six theatrical madrigal comedies were written by only two composers: one by Orazio Vecchi and five by Adriano Banchieri, spanning the years 1597 to 1628. The works are *L'Amfiparnaso* by Vecchi, published in 1597; and Banchieri's works, *La Pazzia senile*, published in 1598; *Il Studio dilettevole*, published in 1600; *Il Metamorfosi musicale*, published in 1601; *La Prudenza giovanile*, published in 1607; and *Saviezza giovanile*, published in 1628.²³ For the recital that constituted a part of the doctoral project that generated this document, a fully staged performance of *Saviezza giovanile* was organized and produced. In order to provide a closer look at the theatrical madrigal comedy, the following is an account of the

²² Roland Barthes was a twentieth-century semiotician and philosopher whose views on intertextuality, or the relationship of texts with both the author and reader, have been applied to the arts to explore the meaning of works to an audience.

²³ It should be noted that both composers also wrote madrigal comedies that are not of the "theatrical" variety.

associated research into *Saviezza giovenile* and its composer.

Adriano Banchieri

For a work of any genre that one decides to perform, it is helpful to obtain background information on the composer. Doing so may provide information as to the work's genesis, as well shed insight on compositional procedures that inform the musical style. Biographical research may also help place the work in a useful historical and cultural perspective.

Adriano Banchieri was born in 1568 in Bologna. Little is known about his childhood and upbringing, but we know that he became a Benedictine monk at the age of 19. In 1590 he was living and working at the monastery of Saints Bartolomeo and Poziano in Lucca, where he studied with respected organist and composer Gioseffo Guami, organist at the Lucca Cathedral. From 1593 until 1609 Banchieri traveled and worked in numerous places in northern and central Italy, rarely straying more than 100 miles from Bologna. In 1609 he returned to the post of organist at the monastery of San Michele in Bosco, near Bologna, where he had worked for nearly six years during the years 1594 to 1600. Banchieri remained at this position until poor health caused him to move to a monastery in the city, where he died of a stroke in 1634.

Although Banchieri, whom Einstein referred to as the “delightful Olivetan monk,” had taken solemn vows and spent all of his adult life in the service of the Benedictine order, he was by all accounts a lover of culture and society.²⁴ In 1615, Banchieri was a

²⁴ Einstein 2: 803.

founding member of the *Accademia dei Floridi*. Interestingly, he gave himself the nickname “Il Dissonante”, or “the Dissonant One”, within this group of literati. It was common for members of the cultural academies to assign themselves (or each other) unusual nicknames. Whether the names were chosen simply by nature of their outlandishness, or as a true or satirical reflection of individual’s character is not known. The nickname does, however, allow for some speculation on Banchieri’s personality.

In addition to organist, composer and pedagogue, Banchieri was an author of poetry and prose, writing on a variety of topics. He wrote theoretical books on music, for example, on organ playing and continuo practices. Banchieri also wrote on areas outside of music, such as the popular *La nobiltà dell’asino* (The Nobleness of the Ass), which also appeared in English and French translation during his lifetime. It is worth noting, particularly in the context of this document, that Banchieri also authored the texts for his madrigal comedies.

Regarding Banchieri’s compositional output, it is not surprising, considering his vocation, that he composed a substantial number of sacred works, including Masses, motets and Psalm settings. Interestingly, however, he is remembered most for his secular output, especially his madrigal comedies. Since 13 of the 22 works that can be called madrigal comedies bear his name, Banchieri is the most prolific of all composers within the genre. He was also a master of speech dialects and wrote a number of books on the dialects in and around Bologna. He used dialects extensively for characters in his madrigal comedies. This, in itself, was not an innovative device within the madrigal

comedy, but Banchieri exploited it in a colorful way.

Saviezza giovanile

Saviezza giovanile (“Youthful Wisdom”) was published by Bartolomeo Magni in Venice in 1628. It is a reworking of Banchieri’s earlier madrigal comedy, *La Prudenza giovanile* (“Youthful Prudence”), published in Milan in 1607, and Banchieri employs the same *commedia dell’arte* scenario for its storyline. It is not clear why Banchieri chose to rework *La Prudenza giovanile* and publish it under a different title nearly a quarter of a decade later.

Only one part-book of *La Prudenza giovanile* survives, whereas a complete set of part-books of *Saviezza giovanile* exists, located in the Music Library of the Municipal Museum in Bologna, Italy.²⁵ *Saviezza giovanile* has been transcribed into modern notation in only two instances, one of which exists within a 1974 Master’s thesis.²⁶ The other transcription was done by Ricardo Allorto and published in 1956 by Le Chant du Monde in Milan.²⁷

Saviezza giovanile (“Youthful Wisdom”) consists of 18 polyphonic songs organized into an introductory *canzonetta*, prologue, three acts of four scenes each, three

²⁵ See *Répertoire international des sources musicales (RISM)* (Munich: G. Henle, 1960): B831.

²⁶ Clark, David W., “*Saviezza giovanile* by Adriano Banchieri: Transcriptions and Stylistic Study.” (M.A. thesis, Kent State Univ., 1974), 60-221.

²⁷ Banchieri, Adriano. *La saviezza giovanile; ragionamenti comici, vaghi e dilettevoli concertati nel clavicembalo con tre voci*, ed. by Riccardo Allorto (Milan: Le Chant du Monde, 1956).

intermedi occurring after the prologue and between subsequent acts, and a closing *licenza*. Musically and structurally, it differs from its predecessor, *La Prudenza giovenile*, in a number of ways. For *Saviezza*, Banchieri used new *intermedi*, replaced one of Fortunato's soliloquies with a new composition, and reversed the order of the prologue and first *intermedio*. It is assumed that Banchieri wrote the libretto for *Prudenza giovenile* and its successor, *Saviezza giovenile*.

The genesis of *Prudenza* and *Saviezza* is unknown. Therefore, it cannot be ascertained precisely why, where, and for whom these madrigal comedies were performed. Regarding *Saviezza*, one may speculate that, based on the date of publication and information from the title page, as well as knowledge about Banchieri's activities at the time, it was presented at the *Accademia dei Filomuso* (originally founded as the *Accademia dei Floridi*). *Prudenza*, however, was published well before Banchieri founded the academy in 1615. As evidenced on the title page of *Prudenza*, Banchieri dedicated the work to his patron, Pietro Francesco Bonetti of San Marino. It is conceivable that the work was presented at Bonetti's residence, for noblemen gathered to engage in musical discourse and entertainment not only in the academies, but also at private homes.

The composition of music for entertainment purposes was a frequent activity for many Renaissance Italian composers, and especially for those connected to a court or patrician environment, such as the academies. Banchieri dedicated many of his madrigal comedies to his aristocratic patrons, and considering the diverse nature of his talents, it is

not difficult to imagine him traveling in those circles, regardless of his position as a monk.

Experimentation within the arts and literature was commonplace at Renaissance academies. The fact that madrigal comedies represent an unusual hybrid of music and theatre suggests that they very well may have been likely subjects for such artistic exploration.

CHAPTER THREE: GENERAL PERFORMANCE CONSIDERATIONS

Performance materials

Once the decision has been made to perform a madrigal comedy, the first task should be the choice of an appropriate work. In any type of scripted production, a decisive factor concerning repertoire choice is the availability of performance materials. In the case of the madrigal comedy, this choice is made easier by the fact that fewer works exist in the genre, and only a handful in the subcategory of theatrical madrigal comedies.

Of the six theatrical madrigal comedies, it is currently only possible to perform four, due to the lack of extant source materials. Of the four that are possible options for performance, only two are available in modern performing editions. Two others exist in aging, out-of-print editions. Table 2 lists the theatrical madrigal comedies and their corresponding publication data.

Despite the relative dearth of available performing materials for theatrical madrigal comedies, a performance of the genre may still be realized. The available editions of *L'Amfiparnaso* and *La Pazzia senile* enable performance of two of the fundamental works within the genre. Furthermore, conductors with the requisite time, dedication and resources may compile their own “in-house” performing edition, thereby allowing for performance of all theatrical madrigal comedies, except the two that do not survive as complete manuscripts or original, printed editions.

The preparation of one's own score may be done using source materials, sometimes found in facsimile reprint. Appendix A includes information regarding the source materials for the theatrical madrigal comedies. Self-prepared editions may also be compiled using out-of-print publications with proper authorization from the editor and/or publisher. Copyright clearance and the need for a performing license should always be investigated.

For the performance of *Saviezza giovenile* associated with this research project, no available performing edition was available. The 1956 score published by Le Chant du Monde is no longer in print, and no current record of the publisher existed at the time this research project and document were completed. Ricardo Allorto, the transcriber and editor of the 1956 score, is an Italian musicologist and music editor. During the preparation for this project, unsuccessful attempts were made to contact him, in order to ascertain the current availability of the 1956 score of *Saviezza giovenile*. As a result of these unsuccessful attempts to contact both the editor and publisher, an in-house edition of the work was prepared. The Allorto score was used as the basis for the edition. A microfilm copy of the manuscript part-books, obtained from Bologna, was also used. Copies of the prepared scores contained the statement, "1956 edition out of print. Private edition prepared for research purposes only".

Table 2. Available Performing Editions of Theatrical Madrigal Comedies

Work	Performing Edition or Transcription	Comments
<i>L'Amfiparnaso</i> (1597) Orazio Vecchi	<i>L'Amfiparnasso</i> . Carlo Perinelli (publisher), distr. by Universal Edition. [n.d.]	Available for rent from Universal Edition.
	<i>L'Amfiparnaso: a new edition of the music with historical and analytical essays</i> . Cecil Adkins, ed. Chapel Hill: Univ of NC Press, 1977	Out of print. Reprint available from Books-On-Demand publishers.
	<i>L'Amfiparnaso: comedia harmonica</i> . Luigi Torchi, ed. Series title: <i>L'Arte Musicale in Italia</i> , vol. 4. Milan: Ricordi, 1968	Out of print. Print and microform reprint editions available in many academic libraries. Hardcopy reprint available from Elibron Books.
	<i>L'Amfiparnasso von 1597</i> . Robert Eitner, ed. Series: <i>Publikation aelterer praktischer und theoretischer Musikwerke</i> , vol. 26. Leipzig/Berlin: Gesellschaft fuer Musikforschung, 1902	Out of print. Full series reprinted by Broude in 1966. Print and microform reprint editions available in some academic libraries.
<i>La Pazzia senile</i> (1598) Adriano Banchieri	<i>La Pazzia senile: Venice, 1598</i> . Renzo Bez, ed. Series title: <i>Bibliotheca musica Bononiensis</i> . Series IV, No. 96. Bologna: A. Forni, 2003	Includes facsimile of part-books and a modern transcription. Preface and critical notes in Italian with English summary. Available directly from publisher.
	<i>La Pazzia senile</i> . Luigi Torchi, ed. Series title: <i>L'Arte Musicale in Italia</i> , vol. 4. Milan: Ricordi, 1968	See above notes for <i>L'Amfiparnaso</i> edition published within this series.
	<i>La Pazzia senile; ragionamenti vaghi et dilettevoli, a 3 e 6 voci miste</i> . Rome: Ediz. De Santis, 1960	Out of print. Available in some academic libraries.

Table 2 – (cont'd)

Work	Performing Edition or Transcription	Comments
<i>Il Studio dilettevole</i> (1600) A. Banchieri	None	Originally only the Canto partbook was extant, but the lower two books have now been recovered. This may result in a modern edition of this work, but no evidence of a forthcoming publication has been found.
<i>Il Metamorfosi musicale</i> (1601) A. Banchieri	<i>Opera omnia</i> . Giuseppe Vecchi, ed. Series title: <i>Antiquae musicae italicae : Monumenta Bononiensia</i> , 12. Bologna : Università degli Studi di Bologna, Istituto Discipline Filologiche, Sezione Liturgia e Musicologia, 1963. (<i>Metamorfosi</i> is the second of only two sets of works published within this volume.)	Out of print. Available in some academic libraries.
<i>La Prudenza giovenile</i> (1607) A. Banchieri	None	Only the canto partbook survives, thereby making a complete transcription impossible.
<i>La Saviezza giovenile</i> (1628) A. Banchieri	<i>La saviezza giovenile; ragionamenti comici, vaghi e dilettevoli concertati nel clavicembalo con tre voci</i> . Riccardo Allorto, ed. Milan: Le Chant du Monde, 1956	Out of print. Available in some academic libraries.
	A transcription from the original part-books exists in David W. Clark's master's thesis, <i>Saviezza Giovenile by Adriano Banchieri: transcriptions and stylistic study</i> . Kent State Univ, 1974	Available via interlibrary lending services.

Storyline / lyrics

Theatrical madrigal comedies present a story, albeit relatively short and concise in nature. In all six of the madrigal comedies, the stories are based on *commedia dell'arte* scenarios. In most cases, familiar characters from the *commedia* tradition are employed, although some basic characteristics are altered here and there by the composer.

As far as we know, madrigal comedy texts were usually written by the composers themselves, with the exception of occasional sections of textual or musical parody. As can be expected, all texts are in Italian.

Madrigal comedy texts, especially those by Banchieri, employ extensive use of dialect. As a matter of note, dialect was a commonly used device in the *commedia dell'arte* tradition as well. For most English-speaking audiences (and performers) unaware of the subtleties of regional Italian dialects, much of the humorous or other dramatic impact brought about by the text could well be lost. Whenever appropriate, a director may consider mentioning the issue in program notes or a pre-concert talk with the audience.

The entire text of *Saviezza giovanile* is Italian, and many of the songs use textual dialects. The dialects are represented orthographically by what would appear to the reader of modern Italian as unusual spellings. For example, Graziano, in referring to his title, pronounces his name “Duttur,” spelled D-U-T-T-O-R in the text, whereas Aurora, one of the young lovers who, in the *commedia dell'arte* tradition, uses the Tuscan (or learned) dialect, pronounces it “Dottor”, where it is spelled D-O-T-T-O-R. More extreme

examples also exist. In his first song, Graziano, angry with Love for meddling in his life, threatens, “*Mi ghe dò s'al la catt!*” (“I’ll give him twenty-five slaps!”).

Rehearsal time restraints and a lack of written resources on the subject may limit the teaching of dialect-specific pronunciations to performers, as was the case with the performance of *Saviezza* associated with this lecture-recital project. To work around this, a standard Italian pronunciation taught in Italian language courses and diction classes was used. Historically minded diction is not an issue with non-dialect Italian, for the language has been pronounced largely the same way since well before any madrigal comedies were composed.²⁸

No performing edition of any of the theatrical madrigal comedies has been published in a singable English translation. To account for the language barrier between the audience and performer, as well as to achieve a degree of the practicality for which this performance handbook is aimed, the lines delivered by the characters who provide an introduction to the play, that is Curiosity and Opera, as well as the “arguments”, or brief synopses, which the character Allegro recites before each scene, were translated into and delivered in English during the performance. The songs were performed in the original Italian. It was hoped that this, along with text translations handed out with the programs, enabled the audience to better understand the madrigal comedy as it was performed.

²⁸ In *Singing Early Music*, edited by Timothy McGee (Bloomington: Indiana Univ. Press, 1996), Gianrenzo Clivio provides a helpful overview of the evolution (or lack thereof) of Italian pronunciation from the Medieval period to the present day. Notably, on page 199 Clivio makes the following statement: “...poetic texts with musical settings from the relevant period [ie, the Middle Ages and Renaissance] are not to be found in ... dialects.” This research project questions the accuracy of Clivio’s statement with respect to the presence of dialect in Renaissance Italian song texts.

Finally, it should be mentioned that the characters and comedic elements of *commedia* are colorful, bold and, at times, bawdy. A director may wish to take this into consideration when choosing a work for performance by young people or for an audience that might be sensitive to occasionally ribald comedy. The performance of madrigal comedies, however, is not precluded by the nature of the text, but some editing might be necessary to accommodate the tastes or sensitivities of a particular audience or ensemble.

CHAPTER FOUR:
MUSICAL PERFORMANCE CONSIDERATIONS

Performing forces – singers

Madrigal comedies provide an opportunity for a director to creatively design the performance team associated with a given production. Because there is little evidence left to us regarding precisely how these works were performed, a considerable amount of flexibility may be used when putting together the ensemble of musical performers. A director is informed principally by the basic instructions implicit in the number of singers and players for which the work is scored. Beyond that, however, there is little information included in the scores that serves to guide a director with decisions regarding the casting of singers and instrumentalists. Appendix B provides an overview of the basic forces needed for the theatrical madrigal comedies.

Of the theatrical madrigal comedies that are possible for performance, based on the availability of performing editions or extant sources, only Vecchi's *L'Amfiparnaso* is scored for more than three voices. When it comes to performing Banchieri's *commedia*, at least three singers are needed. These could be male singers, but only if each performer is able to sing in falsetto. Because many directors would be hard-pressed to find three male singers capable of this, a group of six or more is often necessary for performance by modern-day ensembles.

Saviezza giovenile, for example, is scored for either three or six singers, depending on the gender and voice-types of the singers who were to perform the work. It

was originally published in four partbooks: three vocal parts and one basso continuo part. It is obvious from looking at the partbooks that Banchieri had either three or six singers in mind. The partbooks are labeled “Canto e tenore,” (soprano and tenor), “canto e tenore secondo” (soprano and tenor II), and “basso e alto” (bass and alto). From this, it can be determined that the work was performed either by men alone, in which case they would take the parts written in soprano and alto clefs up the octave by singing in falsetto, or as a mixed ensemble of men and women. In fact, Banchieri himself, in the prefatory notes to *La Prudenza giovenile*, states that it would be preferable to use such a mixed ensemble, but that three (male) singers would suffice.

Women were increasingly accepted as legitimate performers of secular music throughout Renaissance Italy.²⁹ If, in keeping with Banchieri’s performance indications, a mixed vocal ensemble was used to perform *Saviezza*, it may well have been done with a minimum of six singers by using women for canto I and canto II, a man for the alto part, and three men for the tenor and bass parts.

For the staged performance of *Saviezza* associated with this project, a mixed vocal ensemble of fourteen voices was used, eight women and six men. Appendix C lists the personnel involved in the *Saviezza* production. This decision was based on a couple of reasons, the first of which was to show the utility of the project in a choral setting. Using

²⁹ Laura H. Macy, in her essay “Women’s History and Early Music,” in *Companion to Medieval and Renaissance Music*, edited by Tess Knighton and David Fallows (Berkeley: Univ. of California Press, 1992), provides an intriguing account of the rise in popularity of music performance among sixteenth-century women. Notably, this occurred among women not only of noble rank, but also within the *bourgeoisie*.

a vocal ensemble with sufficient numbers to allow for more than one singer per part, at least in certain numbers within the work, was important in the context of choral studies.

The second reason to use a chamber-sized vocal ensemble was to allow for better dramatic representation of the individual characters via the singing voices. In theatrical madrigal comedies, the dialogue of the characters in the play is expressed in the texts of the madrigals. Therefore, careful thought must go into deciding how the characters are to be represented, especially in a staged production of the work. That is, if singers are used to portray the characters, would a given character be played by only one of the singers, even though that character's dialogue is sung by more than one person? If so, which singer would assume the role, including its actions and movements? What is to be done then, logistically, with the other singers who sing the madrigal, i.e., the character's dialogue?

For the production of *Saviezza*, an artistic decision was made early in the planning process to use actors to pantomime the text as it was sung by the vocal ensemble. Pantomime was no stranger to audiences of sixteenth-century Italian entertainments, especially in the area of dance. Barbara Sparti writes that pantomime was an "integral component of the Italian dance spectacle" in both the fifteenth and sixteenth centuries.³⁰ It is probable that pantomime had been present in such musical entertainments as the *mascherata* and *canti carnalieschi*, which as previously discussed may be seen as antecedents of the madrigal comedy. Regarding the use of pantomime as a legitimate

³⁰ Barbara Sparti, "Breaking down Barriers in the Study of Renaissance and Baroque Dance," *Dance Chronicle* 19 (1996): 263.

style of performance in a musico-dramatic setting, it is interesting to note a statement contained in an anonymous treatise titled *Il Corago* and dating from around 1630:

And that completes what can be said about this topic and the two ways of performing plays on stage, i.e., in recitative music or in the simple way of acting. It remains now for us to deal with the third way of performing, called ‘pantomime’: totally unknown to us but much used by the ancients. This was nothing other than the performance of plays without speaking but simply with gestures; so in the following treatise we shall say in what way it was used by the ancients and how its use could be revived by us.³¹

The polyphonic songs that make up *Saviezza giovenile* are primarily trios, and each character is represented by three voices, or occasionally, only two voices. As much as it was possible, a different set of singers was chosen for each character, matching voice types and colors with the concept of the character. Notes regarding the director’s concept of the production, specifically regarding the desire to have the singers portray the characters vocally, were distributed prior to the first rehearsal. Appendix D contains a copy of those notes, as well as a chart detailing the breakdown of singers with their respective roles.

During the rehearsal process, singers were encouraged to experiment with different vocal characterizations of the roles they were portraying. Eventually, a decision was made regarding the final manner of portraying the role through the singing. For example, Graziano was characterized vocally by using bass-baritones with voices of an inherently darker color, and the singers were then directed to produce the vocal tone in a manner that achieved an exaggeratedly throaty and “round” color. Pantalone, on the

³¹ Roger Savage and Matteo Sansone, “*Il Corago* and the Staging of Early Opera: Four Chapters from an Anonymous Treatise circa 1630,” *Early Music* 17 (1989): 505.

other hand, was represented with an uncouth and slightly nasal tone. This decision was based on research into the interpretation of his character, as well as his age and the large nose that is traditionally incorporated into the design of the Pantalone mask worn by the actor.

Performing forces – instrumentalists

Saviezza giovenile is one of only four madrigal comedies, and the only one of the theatrical type, for which Banchieri provided a separate basso continuo part.³² Options for the continuo ensemble, depending on the availability of period-instrument players in one's area, might include harpsichord or theorbo/chitarrone/archlute, or a combination thereof, for the chordal instrument(s). The melodic instrument of the continuo ensemble could be a bass viol, violone or curtal.³³

If period instruments are unavailable, modern instruments could be used as an alternative. The use of piano during performance, however, is not recommended, especially for a staged performance of the theatrical madrigal comedy. The timbre of the instrument is far too anachronistic with the sung madrigal to provide any useful purpose that would outweigh the disruption of aesthetic quality. A better alternative to piano for

³² The other madrigal comedies with a separate basso continuo part are *Vivezze di Flora e Primavera* (1622), *Barca di Venetia per Padova* (1623 version), and *Trattenimenti in villa* (1630).

³³ For a description of instruments in use during the late-Renaissance, see Timothy McGee's *Medieval and Renaissance Music: A Performer's Guide* (Toronto: Univ. of Toronto Press, 1985), 59-82. In addition, Gloria Rose discusses the role of instruments in a variety of contexts, including theatrical, in her article "Agazzari and the Improvising Orchestra," *Journal of the American Musicological Society* 18, no. 3 (1965): 382-393.

the keyboard instrument would be a digital keyboard with a harpsichord setting. One should keep in mind, however, that it is only for *Saviezza* that this becomes an issue. All other theatrical madrigal comedies could be performed entirely without use of instruments.

For the lecture-recital performance of *Saviezza*, harpsichord and bass viola da gamba were used as the continuo ensemble. Two Renaissance recorders and a percussionist were also included in the consort, primarily to play with the continuo ensemble on the instrumental pieces added to the madrigal comedy. Examples of these incidental pieces are the pavana and the galiarda that served as entrance music for characters Spirit Allegro, Curiosity and Opera. Additionally, the recorders were used for brief, newly composed ritornelli inserted in two of the sung madrigals. These ritornelli were inserted to facilitate the movement of actors on the stage during the songs. The ritornelli also provided textural variety within the vocal works.

The use of a variety of instruments is further justified by Banchieri's comments in the preface to *Prudenza*. Banchieri states that "behind the singers will be a delightful ensemble of lutes, harpsichords, or other instruments, tuned for the choir."³⁴

Text translations

As with any work composed in a language that is foreign to the performing ensemble, text translations are crucial to a successful performance. It is imperative that

³⁴ "*Dietro à gli cantori vi farà un vago concerto di lauti, clavecemboli, ò altri stromenti, accordata in tuono corista;*" quoted in Martha Farahat, "Adriano Banchieri and the Madrigal Comedy," Ph.D. diss. (Univ. of Chicago, 1991), 293.

the singers have a complete understanding of the words they are singing. Unfortunately, in the case of the theatrical madrigal comedy, no performing edition exists that presents an English translation of the works, singable or otherwise. As of the date of this document, there are a handful of recordings on the market with liner notes containing an English version of the text, but these must be carefully studied to ascertain whether they are accurate translations. In addition, many translations provided in recordings are copyrighted, and permission must be obtained before using them in printed programs. Appendix E contains a discography/videography of madrigal comedies.

CHAPTER FIVE:
THEATRICAL PERFORMANCE CONSIDERATIONS

The Argument for staging

When choosing a madrigal comedy to produce for this lecture-recital project, it was necessary to consider which of the six theatrical madrigal comedies would be most suitable for performance in this particular context. After thorough investigation of the intriguing argument over whether madrigal comedies were staged, it was decided that the madrigal comedy production would involve a staged performance. In this light, Banchieri's *Saviezza giovenile* was chosen for production.

The preface to *La Prudenza giovenile*, the madrigal comedy that was reworked by Banchieri and retitled *Saviezza giovenile*, contains extensive performance directions, including many on the aspects of staging. Unfortunately, only one part-book of this work survives, so a complete transcription of the music is impossible. Therefore, *Saviezza giovenile* was selected for performance instead.

A significant difference between the two versions of the same basic madrigal comedy, is that in *Saviezza*, Banchieri did not include the specific performance indications found in the preface to *Prudenza*. The following is an excerpt from the *Prudenza* preface that includes those performance instructions.

The Way to Present Simply the Work, *La Prudenza giovenile*

One of the three singers, from *terzetti* to *terzetti*, and before the music, will read aloud the title of the scene, names of the participants and argument. It should be sung with pauses and gracefully, anticipating the non-Tuscan words, and some few harmonic novelties, and that should be enough.

The Rule for Performing the Charming and Novel Work Titled *Prudenza giovenile*, as Ordered by the Two Performers Called Opera and Curiosity

If you wish to perform the said comedy musically, it should be done in a room that is not very large, and as closed as possible (so that the voices and instruments may be better enjoyed). And in a corner of this room put a couple of large carpets on the floor, along with a perspective set with two buildings, which will render a delightful surrounding. In this scene place two chairs, one on the right and one on the left. Behind the set may be placed benches for the singers, in such a way that they are a palm's distance from each other, and with their faces turned toward the audience. Behind the singers will be a delightful ensemble of lutes, harpsichords, or other instruments, tuned at choir pitch. At the top of the set may be sewn a large cloth that will serve to cover [hide] the singers and instrumentalists, and by the following rules the play may proceed.

Be certain that the singers and actors, beforehand, look over the music, text and rhymes, everything that is new [to them], and the non-Tuscan words.

The singers will sing from their books (as they will not be visible), and if singing in falsetto three will do, although it would be better to have six: two sopranos, two tenors, alto and bass, singing and remaining silent according to the moment, bringing spirit to the happy words, affect to the sad ones, and pronouncing with intelligible voices, [i.e.,] everything with the judgment of a prudent singer.

The actors should memorize their parts (as they will be visible), using a copy of the following original, and with preparedness of place and time, accompany the music. And it will also be necessary to have another person, uninvolved, who will assist the singers, instrumentalists and actors, as needed.

Modo da tenersi incantare semplicemente la Comedia
di PRUDENZA GIOVENILE

Uno de gli tre cantori de *terzetto* in *terzetto*, avanti la Musica, leggerà forte il titolo della Scena, nomi de gli Intercantori, e Argomenti: Si canta pausatamente, e con gratia, antivedendo le parole non Toscane, alcune novità di Armonie; e ciò basta.

Ordine di recitare musicalmente la vagha e nuova inventionedi Comedia intitolata PRUDENZA GIOVENILE, ordinate da duo Recitatori, che sono Operà, e Curiosità

Volendo recitare la sudetta Comedia musicalmente, sia necessario retirarsi entro una stanza non molto grande, e più chiusa che si puole, (acciò le Voci, e Stromenti megliosi possino godere). Et in un'angolo di detta stanza porre un paio di Tappeti grandi sopra il pavimento, insieme una prospettiva con doi cantonate, che rendino vaghezza à icirconstanti. In detta Scena si porranno due Sedie, l'una à man destra, l'altra alla sinistra. Dietro la prospettiva si porranno banzuole per gli Cantori, in modo che sino distanti un palmo l'un dall'altro, con gli visi voltati verso gli Audienti. Dietro à gli Cantori vi farà un vagho Concerto di Lauti, Clavecembali, ò altri Stromenti, accordata in Tuono Corista. Di sopra la prospettiva si cucirà una tela in modo grande, che faccia coperto sopra gli Cantori, e Suonatori, e con l'ordine seguente si darà principio.

Avertendo, che gli Cantori, e Recitatori antivedino prima la Musica, Prosa, e Rima, il tutto per le novità, e parole non Toscane.

Gli Cantori canteranno sopra gli libri, (per essere inapparenti,) e volendo cantare alla bastarda sarrano tre: tuttavia essendovi commodità meglio sariano in sei, Dui Soprani, Dui Tenori, Alto, e Basso, cantando e tacendo secondo le occasioni, dando spirito alla parole allegre, affettione all meste, e pronuntiar con voci intelligibili, tutto à guiditio del prudente Cantore.

Gli Recitanti devono imparare quello gli tocca allamente, (per essere apparente) cavandone le copie dal seguente originale, e con ogni prontezza à luoco e tempo accompagnare la Musica. Et sarà ancor necessario uno non interessato, che aiuti gli Cantori e Suonatori, e Recitanti, (occorrendo.)³⁵

It is not known why Banchieri left the prefatory information from *Prudenza* out of *Saviezza*, particularly when so much of the reworked *commedia* was left relatively unaltered. Some scholars have argued that the missing preface indicates that Banchieri changed his mind about how the work should be performed. Specifically, this argument revolves around whether the revised work was meant to be staged. Ray Moore, in his

³⁵ Adriano Banchieri, *La Prudenza giovanile* (Venice: Amadino, 1607); quoted in Martha Farahat, "Adriano Banchieri and the Madrigal Comedy." (Ph.D. diss., Univ. of Chicago, 1991), 292-4.

1964 dissertation on the madrigal comedy, claims that Banchieri's performance instructions for *Prudenza* were a "failed experiment", an experiment that he did not repeat with the subsequent publication of *Saviezza* twenty-one years later.³⁶ A decade later David Clark, in a thesis on *Saviezza*, states, "Banchieri must have felt [a staged performance of *Prudenza*] was not successful because even in the reworked version, *Saviezza giovenile*, he made no indication that the work was to be staged."³⁷

Alfred Einstein, in his fundamental work on the madrigal, precludes the possibility of a staged madrigal comedy presentation by emphasizing Vecchi's admonition in the prologue to *L'Amfiparnaso* that the work is intended for the "great theater of the world" and should "enter through the ears, not through the eyes." Einstein does this to refute claims that *L'Amfiparnaso* is the "alleged forerunner of opera buffa."³⁸ By extension, however, Einstein seems to suggest that no madrigal comedy could be considered worthy of dramatization in the form of a staged presentation.

Because Vecchi's *L'Amfiparnaso* is the most well-known of the madrigal comedies, scholars researching the genre have taken Vecchi's statement, perhaps further influenced by Einstein's authoritative viewpoint, and applied it liberally to all works classified as madrigal comedies. This is particularly surprising, considering Vecchi's madrigal comedy output is minimal when compared to Banchieri's. Moreover, it is in

³⁶ Ray Moore, "A Study of the Renaissance Madrigal Comedy" (Ed.D. diss., Columbia Univ., 1964), 281.

³⁷ David W. Clark, "*Saviezza Giovenile* by Adriano Banchieri: Transcriptions and Stylistic Study" (M.A. thesis, Kent State Univ, 1974), 28.

³⁸ Einstein 2, 795.

Banchieri's written statements that we find concrete evidence that at least two of his madrigal comedies were meant to be staged.³⁹ Interestingly, in his discussion of Banchieri and the madrigal comedies, Einstein makes no reference at all to this important information.

Scholars have only recently begun to investigate performance options associated with Banchieri's madrigal comedies. Martha Farahat, in both her doctoral dissertation devoted to the subject of Banchieri's madrigal comedies and in a subsequent article published in a 1991 issue of *Early Music History*, outlines the primary evidence supporting the probable staging of some of Banchieri's many works in the genre.⁴⁰ In her research Farahat specifically focused on the question of whether any works in the genre received a staged performance, presumably to counter the prevailing notion that Vecchi's cautionary statement in the *L'Amfiparnaso* preface should be applied to all madrigal comedies.

Broad application of Vecchi's much-quoted statement allegedly cautioning against a staged dramatization of *L'Amfiparnaso*, an isolated example within the entire body of works known as madrigal comedies, is inappropriate. In addition, it threatens to preclude what may well be a historically accurate performance of works from the genre. It cannot be denied, based on Banchieri's own statements in the preface to *Prudenza*

³⁹ The staging directions included in the preface to *Prudenza giovanile* have already been mentioned, as has the correspondence in which Banchieri refers to a staged performance of *Vivezze di flora e primavera*.

⁴⁰ Martha Farahat, "Adriano Banchieri and the Madrigal Comedy" (Ph.D. diss., Univ. of Chicago, 1991); "On the Staging of Madrigal Comedies," *Early Music History* 10 (1991): 123-43.

giovenile, that he had a staged performance in mind. As discussed earlier, Banchieri offers the potential performer instructions regarding venue, set design, properties, and even the placement of singers, instrumentalists and actors. Perhaps the most compelling evidence to support the idea of an intended staged performance is found in his recommendation that a non-performing person should be available outside the scene to assist the singers, instrumentalists and actors, thereby making what may be one of the earliest references to a stage manager. Additionally, is it not possible that by 1628, the year that *Saviezza* was published, stage performances of works were so relatively commonplace that Banchieri simply did not need to include the explicit performance indications for staging the work? Furthermore, if Banchieri did not intend *Saviezza* ever to receive a staged performance, why did he omit the prefatory staging instructions from *Saviezza*, but not the staging indications, albeit brief and arguably lacking purpose in this specific context, found at the start of the individual madrigals?⁴¹

During the research conducted as part of this lecture-recital project, a microfilm copy of the *Saviezza* manuscript held at the Music Library of the Municipal Museum in Bologna was acquired. Upon studying the manuscript, it was found that the *Saviezza* manuscript also contains the performance indications that Banchieri placed in the preface to *Prudenza giovenile*. The preface, however, was not originally in the work, but was

⁴¹ The best example of this type of staging instruction in *Prudenza/Saviezza* may be found printed at the head of the page containing the duet between Aurora and Gratiano in Act I, Scene 4. Here, Banchieri writes, “Gratiano in the street and Aurora at the window” [*Gratiano in strada, & Aurora alla finestra*]. Banchieri’s instructions are less explicit for the other madrigals, stating, for example, “Isabella alone” [*Isabella solo*] in Act II, Scene 3 or “Aurora responds to her lover, Fortunato” [*Aurora risponde al suo amante Fortunato*] in Act III, Scene 2.

copied into the *Saviezza* manuscript by the nineteenth-century Bolognese librarian, Giovan Gaspari. He copied, in his own hand, all of the prefatory information from the one surviving *Prudenza* partbook into the manuscript of *Saviezza*. Why Gaspari did this is something of a mystery, and it is certainly not authentic evidence to justify a staged performance of *Saviezza*. It does, however, illustrate that the argument has been around for some time.

Although the subsequent publication of *Prudenza giovenile* as *Saviezza giovenile* did not include the same preface, it cannot be assumed with any certainty that the same staging recommendations should not apply to the revised work. Interestingly, the editors of recent performing editions of two of Banchieri's madrigal comedies, *Barca di Venetia per Padova*, and *Il Festino*, offer no substantial input into the issue of staging. In fact, in their editorial comments, they dismiss the notion of a staged performance either by deferring to Vecchi's abovementioned words or to Banchieri's statement that, in the case of *Barca di Venezia*, it was composed "to no other end than to pass the hours of idleness."⁴² As illustrated earlier, evidence has been brought forth to show that at least two madrigal comedies were intended to be staged, while others have claimed that such a performance of madrigal comedies may have proved too impractical, or were even unnecessary from the start.

There are no easy and forthright answers to this argument. Evidence points to both sides, and it is thereby left to the director to make an informed decision regarding

⁴² Giovanni Acciai and Marco Boschini, eds., *Il Festino di Adriano Banchieri e musiche polifoniche profane del secolo XVI* (Milan: Edizioni Suvini Zerboni, 1998), xxi; Adriano Banchieri, *Barca di Venezia per Padova, Venezia 1605*, ed. Filomena A. De Luca (Bologna: Ut Orpheus Edizioni, 1998), iii-iv.

whether to stage a madrigal comedy, based upon personal artistic vision, aesthetic merit, and logistical factors. For this research project, a staged performance of *Saviezza giovenile* was decided upon, partly in order to show that madrigal comedies, at least those of the theatrical sort, may be thereby enlivened. It was also felt that a staged version of a madrigal comedy adds a dynamic that would otherwise be missing.

Performing forces – actors

Choosing to produce *Saviezza giovenile* as a staged performance brought about a variety of staging issues that needed to be investigated and resolved. One of the most important issues involves how to tell the story of the play. Because it is not known exactly how the action of *Prudenza* was portrayed, that is, by singers or actors, a director must weigh all options in light of the particular performing circumstances.

A madrigal comedy consists of polyphonic music, that is, songs for more than one voice. It is important to remember that the text of the madrigals in a theatrical madrigal comedy is usually either commentary on or description of a character's mood or emotion, or dialog "spoken" by the characters involved. In a staged performance, the delivery of dialogue by more than one singer is problematic, especially if only singers (and instrumentalists) are used in the production. Who is to take primary responsibility for representing the character involved? One option is to have a designated singer represent the character and the other singers involved in the madrigal hidden from view or in the background of the scene. Costumes or costume properties, unique from that worn by the other singers, could be used to draw focus to the "principal" singer for a particular

madrigal. This option opens the door for the director and production team to employ a highly creative approach when designing the production.

Another option for the performance of the theatrical madrigal comedy is to use a set of actors, separate from the singers, to pantomime the action implied by the text. Although this increased the number of participants in the project, thereby adding to the complexity of the production, the choice to take this approach with the performance of *Saviezza* was based on a number of factors, including 1) an aesthetically based, historically informed vision of the work, 2) an interest to investigate the dynamic brought about by the addition of actors to the production, 3) the desire to incorporate an interdisciplinary approach to the production, in keeping with the goals of the lecture-recital project, and 4) the ability to aid the rehearsal process by allowing acting and music rehearsals to coexist separately, knowing that utilizing an interdisciplinary approach would likely result in a variety of scheduling concerns brought about by hectic class and work schedules.

Production team and crew

Theatrical madrigal comedies, seen in the context of a staged performance, represent a form of music theater. This brings about a host of complexities that rarely exist with a concertized performance. Bringing a madrigal comedy to life on the stage may be done at a level suited to a director's budget and performing resources. For example, a director may choose to stage the madrigal comedy in the simplest manner, with the minimum number of singers and instrumentalists, a performance space

unadorned with elaborate set elements, and no costumes. On the other hand, an fully staged production may include costumed singers, instrumentalists, actors and even dancers. In addition, the performance may take place in a space capable of holding painted sets and furniture properties, and one that also allows for the incorporation of other design elements, such as lighting and sound.

If a director chooses to go with a fully staged production, a production team, also known as the creative team, and technical crew will be necessary. Typically, the members of the production team for a musico-dramatic production are the producer (often the same person as the director), stage director, assistant stage director, music director, choreographer, set designer, costume designer, lighting designer and sound designer (if required). Depending on a director's budget and the availability of people, these roles may be shared or performed by the same individual with the appropriate skills. At a very minimum, however, especially for those unfamiliar with the process of putting together a fully staged production, the endeavor should involve directors (both for stage and music, or a single person with the capacity to do both), an assistant director, costume specialist, and a design specialist for the set and/or lighting.

Regardless of the size of the production and creative team, a technical crew is necessary. This crew may be as small as a single person to provide support in a variety of ways, from stage management to individual assistance for the actors and musicians. Notably, this role, if occupied by one person, would bear a unique similarity to the assistant Banchieri specified as necessary in his preface to *Prudenza giovenile*. Ideally, however, the technical crew would involve as many people as necessary to provide

assistance to the director in the area of stage management, the set designer for the building and painting of set fixtures, the lighting designer for the hanging and focusing of lighting elements, and the costume designer for sewing and fitting of costumes and accessories.

Resources on the technical aspects of staging a musico-dramatic production, such as a madrigal comedy, are available to assist a fledgling director. The bibliography of this document lists a few works that might prove helpful in this regard. Finally, one should never forget the power of reaching out to others active in the same or related field. Sharing ideas regarding the desire to produce a madrigal comedy performance may well result in fruitful networking and lead to avenues of potential collaboration.

CONCLUSION

As stated earlier, one of the goals with this lecture-recital project was to show that a madrigal comedy is a genre suitable for performance in an interdisciplinary and collaborative manner. The current author, in doctoral residency at the University of Arizona, chose to explore this collaboration within the university community, specifically the School of Music and School of Theatre Arts. Fortunately, efforts were successful to recruit people from these areas to assist with the *Saviezza* production. There was also a desire to involve the greater Tucson community in the project, and a number of members of the cast and music ensembles were recruited from there as well, especially from the University's early music ensemble, the UA Collegium Musicum. It is felt that, with the recruitment of actors, designers, crew, singers and instrumentalists from these areas, the project showed that 1) there is interest out there to explore the neglected art form of the Renaissance madrigal comedy, and 2) a successful collaboration, both interdisciplinary and community-wide, may be achieved in the production of a work like *Saviezza giovanile*.

A consideration of theatre, music, and cultural history during the planning of any musico-dramatic production is an inherent responsibility of those in charge of the production, especially at the director level. Dramaturgs, who work closely with stage directors, have engaged in such activities for years. Madrigal comedies, which are as much a part of the theatrical realm as the musical, should be placed within a cultural and historical context, in order for their message and impact to be most effective and the

performance most successful, regardless of the performing ensemble or the audience. It has been a rewarding endeavor to engage in the process of researching the madrigal comedy and to stage the associated production of *Saviezza giovenile*. Doing so resulted in a distinct pleasure from the investigation of this rare form of early music theater, and it was a joy to raise awareness of its brief existence and to bring it to life in this setting.

APPENDIX A

ORIGINAL SOURCES AND PERFORMING EDITIONS
OF EXTANT “THEATRICAL” MADRIGAL COMEDIES

L'Amfiparnaso, by Orazio Vecchi

- Original editions⁴³
 - 1597, Venice, Angelo Gardano
 - *A-Wn* [CAQB]
 - *D-Rp* [CTB]
 - *D-Mbs* [B]
 - *D-W* [CA]
 - *GB-Lbl*
 - *GB-Och*
 - *I-Bc*
 - *I-Rv* [A]
 - *I-Vlb* [B]
 - *I-Vnm* [C]
 - 1610
 - *I-Bc*
- Facsimile edition
 - *L'Amfiparnaso: commedia armonica; Venezia 1597*. Florence: Studio per edizioni scelte, 1997.
- Modern editions
 - *L'Amfiparnaso: a new edition of the music with historical and analytical essays*, transcribed, translated and edited by Cecil Adkins, Chapel Hill: Univ of NC Press, 1977.
 - *L'amfiparnaso: comedia harmonica*. Edited by Luigi Torchi. Series title: *L'Arte Musicale in Italia*, vol. 4, , Milan: Ricordi, 1908?, repr. 1968.
 - *L'Amfiparnasso von 1597*. Edited by Robert Eitner. New York: Broude, 1966 (reprint of 1902 ed.). Series title: *Publikation älterer praktischer und*

⁴³ The core bibliographic data in this appendix regarding the location of original editions were taken from Ray Moore's 1964 dissertation and verified by searching the catalogs of the libraries cited. Unless otherwise noted in brackets, all part-books are held. For a listing of library sigla and part-book abbreviations, see the end of this appendix.

theoretischer Musikwerke; Bd. XXVI. Includes the libretto in Italian with German translation.

- *Capolavori polifonici del secolo XVI a cura di Bonaventura Somma, comedia harmonica a 5 voci miste; L'amfiparnaso (1597)*. Edited by Bonaventura Somma. Rome: Edizioni De Santis, 1953.

La Pazzia senile, by Adriano Banchieri

- Original editions
 - 1st version
 - 1598, Venice, Ricciardo Amadino
 - *B-Br*
 - 1601 reprint, Cologne, Gerardo Greuenbruch
 - *D-PA* [C]
 - *D-W*
 - 2nd version
 - 1599, Venice, Ricciardo Amadino
 - *D-USch*
 - *I-VEaf* [B]
 - 1601 reprint, Venice, Ricciardo Amadino
 - *MZs* [B]
 - 1604 reprint, Venice, Ricciardo Amadino
 - *F-Pc* [C]
 - 1607 reprint, Venice, Ricciardo Amadino
 - *D-As*
 - *I-Bc*
 - 1611 reprint, Venice, Ricciardo Amadino
 - *GB-Lbl*
 - *GB-LI*
 - *I-Af* [B]
 - 1621 reprint, Venice, Bartolomeo Magni
 - *I-Bc* [C]
- Facsimile edition
 - *La Pazzia senile*. Stuttgart: Cornetto-Verlag, 1997. Series: Faksimile-Edition / Schermer-Bibliothek Ulm; Nr. 12
- Modern editions (1598 version)
 - *La Pazzia senile: Venice 1598*. Edited by Renzo Bez. Series: Bibliotheca musica Bononiensis. Sezione IV, No. 96. Bologna: A. Forni, 2003. (Includes

facsimile of part-books, as well as preface and critical notes in Italian with English summary)

- *La Pazzia senile; ragionamenti vaghi et dilettevoli, a 3 e 6 voci miste*. Rome: Edizioni De Santis, 1960.
- *L'Arte Musicale in Italia*, vol. 4, ed. Luigi Torchi, pub. by Ricordi [no date, republication in 1968?]

Il studio dilettevole, by Adriano Banchieri

- Original editions
 - 1600, Milan, Gio. Francesco Besozzi et compagno
 - *I-Bc* [C]
 - 1603 [lost]

Il metamorfosi musicale, by Adriano Banchieri

- Original editions
 - 1601, Venice, Ricciardo Amadino
 - *GB-Lbl*
 - 1606 reprint, Venice, Ricciardo Amadino
 - *D-As*
 - *F-Pc* [C,C2]
 - *I-Bc* [C,C2]
- Modern edition
 - *Antiquae musicae italicae : Monumenta Bononiensia*, vol.12. Edited by Giuseppe Vecchi. Bologna: Università degli Studi di Bologna, Istituto Discipline Filologiche, Sezione Liturgia e Musicologia, 1963.

La Prudenza giovenile, by Adriano Banchieri

- Original edition
 - 1607, Milan, Herede di Simon Tini & Filippo Lomazzo
 - *GB-Lbl* [C]

La Saviezza giovenile, by Adriano Banchieri

- Original edition
 - 1628, Venice, Bartolomeo Magni
 - *I-Bc*
- Modern editions
 - *La saviezza giovenile; ragionamenti comici, vaghi e dilettevoli concertati nel clavicembalo con tre voci*. Edited by Riccardo Allorto. Milan: Le Chant du Monde, 1956. Series title: *Musiche antiche*.
 - Transcription exists in David W. Clark's Master's thesis, "*Saviezza Giovenile* by Adriano Banchieri: transcriptions and stylistic study," Kent State Univ, 1974.

Library Sigla

<i>A-Wn</i>	Österreichische Nationalbibliothek, Vienna
<i>B-Bc</i>	Conservatoire Royal, Bibliothèque, Brussels
<i>B-Br</i>	Bibliothèque Royale, Brussels
<i>D-As</i>	Augsburg Staats- und Stadtbibliothek
<i>D-Mbs</i>	Bayerische Staatsbibliothek, Munich
<i>D-MZs</i>	Mainz Stadtbibliothek
<i>D-PA</i>	Paderborn, Erzbischöfliche Akademische Bibliothek
<i>D-Rp</i>	Bischöfliche Zentralbibliothek, Proske-Musikbibliothek, Regensburg
<i>D-USch</i>	Von Schermar'sche Familienstiftung, Bibliothek, Ulm
<i>D-W</i>	Herzog August Bibliothek, Wolfenbüttel
<i>F-Pc</i>	Conservatoire, Paris
<i>F-Sim</i>	Université des Sciences Humaines, Institut de Musicologie, Strasbourg
<i>GB-Lbl</i>	British Library, London
<i>GB-LI</i>	Lincoln Cathedral Library
<i>GB-Och</i>	Christ Church Library, Oxford
<i>I-Af</i>	Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana, Assisi
<i>I-Bc</i>	Biblioteca della musica di Bologna (formerly Civico Museo Bibliografico Musicale), Bologna
<i>I-Rv</i>	Biblioteca Vallicelliana, Rome
<i>I-VEaf</i>	Accademia Filarmonica, Biblioteca e Archivio, Verona
<i>I-Vlb</i>	Biblioteca Civica Bertoliana, Vicenza
<i>I-Vnm</i>	Biblioteca Nazionale Marciana, Venice

Part-book Abbreviations

C	canto
C2	canto II
A	alto
T	tenor
Q	quinto
B	bass

APPENDIX B

DESCRIPTION OF THEATRICAL MADRIGAL COMEDIES

Work	Available Performing Edition	Number of Singers ¹	Basso Continuo	Number of Characters (excluding intermezzi)	Staging Instructions
<i>L'Amfiparnaso</i>	Y	5 SATTB	N	15 ²	Y ³
<i>La Pazzia senile</i>	Y	6 SSATTB	N	8	N
<i>Il Studio dilettevole</i>	N	3	N	7	N
<i>Il Metamorfosi musicale</i>	Y	6 SSATTB	N	11	N
<i>La Prudenza giovenile</i>	N	3	N	9	Y
<i>La Saviezza giovenile</i>	Y	6 SSATTB	Y	7	N ⁴

¹ The three-part songs that make up most of Banchieri's madrigal comedies may be performed, as specified by Banchieri himself, by three male singers, each of whom must sing in falsetto for the canto and alto parts. Because this is an impractical method of performance for most modern ensembles, the number included in this chart represents the minimum number of singers required for performance by mixed performing groups.

² In the list of characters, Vecchi does not specify the number of Jews needed for Act Three, Scene 3. However, because more than one character is implied, both by the use of the plural form of the word in the list of characters, and in the text of the song itself, three actors are included in the number of characters given in this chart.

³ The only staging instructions included by Vecchi in *L'Amfiparnaso* are open to some interpretation, in that he uses the character Lelio to advise the audience that the work they are about to hear should be heard and not seen.

⁴ Because *La Saviezza giovenile* is a reworking of the earlier work, *La Prudenza giovenile*, it can be argued that the prefatory staging instructions included in the latter may also be applied to the former.

APPENDIX C

SAVIEZZA GIOVENILE, PARTICIPANT ROSTER

La Saviezza giovenile (1628) by Adriano Banchieri
 Wayne "Sandy" Glass - Lecture-Recital presentation
 Production Team, Crew and Cast List

Producer & Music Director	Wayne Glass	
Stage Director	James Smith	
Movement Specialist	Sonia Teder-Moore	
Set Designer	Tara A. Houston	
Lighting Designer	Taryn Kennedy	
Costume Designer	Kaitlyn Barrett	
Hair & Make-up	Kenneth Ryals	
Vocal Ensemble	Actors	
Christopher Bartley	Opera	Bridget Stoll
Amy Chisholm	Curiosity	Alicia Butler
Tristan Frampton	Allegro	John Ector
Andrea Garcia	Graziano	Curt Booth
Erin Hagedon	Fortunato	Ben Cevey
Molly Holleran	Aurora	Lisa Gernak
Tereza Jandura	Leandro	Dominic Livigni
Lani Johnson	Isabella	Aliza Wucher
Kathryn Mueller	Pantalone	Gary McGaha
Casey Papovich	Intermedio I	Ben Cevey
Joel Schwindt		Dominic Livigni
Tom Tompkins		Gary McGaha
Brian Wismath	Intermedio II	Curt Booth
Julie Wyma		Ben Cevey
		Gary McGaha
	Intermedio III	Lisa Gernak
		Molly Holleran
		Aliza Wucher
Instrumentalists		
Recorder	Wayne Glass	
	Peter Worden	
Viol	Tulio Rondon	
Harpsichord	Mark Rethman	
Percussion	Virginia Wayman	

APPENDIX D

SAVIEZZA GIOVENILE, NOTES TO SINGERS

La Saviezza giovanile (1628) / Adriano Banchieri
Wayne Glass -- Lecture-Recital Presentation
Director's Notes to Singers

Dear *Saviezza* Singers:

In order to provide unity of character in *La Saviezza giovanile* among the many madrigals that are contained therein, your voices will be used to characterize the *dramatis personae* in the play. Therefore, you will notice in the chart below that you are matched with one or more characters.

For this production, the action of the characters, most of which are drawn from the *commedia dell'arte* tradition, will be pantomimed by actors. During the preparation of the music, I will be coaching you to use various colors in your voice to enable more effective characterizations. This approach will result in something that is far removed (hopefully) from the standard “pretty” madrigal singing we so commonly hear. Don't get me wrong, there are some stunningly beautiful madrigals in *Saviezza*, but there are also some that are not meant to show off the “bel canto” beauty of the singing voice. In other words, you will be acting with your voices! Hopefully this will be a rewarding challenge for you.

Character Assignments

(Use this chart when looking at the score to determine the character(s) you are portraying and the madrigals you are singing.)

Graziano	Pantalone	Fortunato	Aurora	Leandro	Isabella
Tristan	Joel	Kathryn	Erin	Julie	Molly
Tom	Casey	Amy	Tereza	Amy	Kathryn
Chris	Brian	Casey	Andrea	Tristan	Tristan/Casey

Intermedio I	Intermedio II	Intermedio III	Introduz, Prologo, Licenza
Joel	Tristan	Amy	Canto I: KM, MH, AC, JW
Casey	Tom	Julie	Canto II: EH, TJ, AG, LJ
Brian	Chris	Andrea	Basso: all men

APPENDIX E

RECORDINGS OF MADRIGAL COMEDIES

- Banchieri, Adriano. *Il Barca di Venetia per Padova / Vivezze di flora e primavera*. Società cameristica di Lugano. Directed by Edwin Loehrer. Nuova Era 1081, 1998 (originally recorded 1958). CD
- _____. *Il Festino nella sera del giovedì grasso avanti cena / Il Zabaione musicale*. Choir of Radio Svizzera, Lugano; Sonatori de la Gioiosa Marca, Treviso. Directed by Deigo Fasolis. Naxos 8.553785, 1997. CD.
- _____. *Il Festino nella sera del giovedì grasso avanti cena*. Concerto italiano. Directed by Rinaldo Alessandrini. Opus 111 OPS 30-137, 1995. CD.
- _____. *The Festino of Adriano Banchieri*. University of Oklahoma Collegium Musicum and Prairie Dance Theater. Produced and directed by Eugene Enrico and David Smeal. Univ. of Oklahoma, 1987. Videocassette.
- _____. *La Pazzia senile / Saviezza giovanile*. Delitiae Musicae. Directed by Marco Longhini. Stradivarius STR 35704, 2005. CD.
- _____. *La Pazzia senile*. Società cameristica di Lugano. Directed by Edwin Loehrer. Accord 149178, 1987 (originally recorded 1979). CD.
- _____. *Saviezza giovanile*. (See *La Pazzia senile*, 2005).
- _____. *Vivezze di flora e primavera*. (See *Il Barca di Venetia per Padova*).
- _____. *Il Zabaione musicale*. (See *Il Festino*, 1997).
- Croce, Giovanni. *Mascarate piacevole et ridicolose per il carnevale / Triaca musicale*. Collegio vocale e strumentale "Euterpe". Directed by Antonio Eros Negri. Stradivarius STR 33308, 1992. CD.
- _____. *Triaca musicale*. (See *Mascarate piacevole*, 1992).
- Striggio, Alessandro. *Cicalamento delle donne al bucato*. Concerto italiano. Directed by Rinaldo Alessandrini. Opus 111 OPS 30-137, 1995. CD.
- Vecchi, Orazio. *L'Amfiparnaso*. I Fagiolini. Directed by Robert Hollingworth. Chaconne CHDVD 5029, 2004. DVD.

_____. *L'Amfiparnaso*. Cappella Musicale di Petronio di Bologna. Directed by Sergio Vartolo. Naxos 8.553312, 1996. CD.

_____. *L'Amfiparnaso*. Ensemble Clement Janequin. Directed by Dominique Visse. Harmonia Mundi HMC 901461, 1993. CD.

_____. *Le Veglie di Siena*. Società cameristica di Lugano. Directed by Edwin Loehrer. Accord 202602, 1993 (originally recorded 1980). CD.

APPENDIX F

SAVIEZZA GIOVENILE, LIBRETTO*La Saviezza giovanile**

(Venice, 1628)

by Adriano Banchieri

CharactersPrologo & Licenza

Prudenza giovanile (aka Opera)

Curiosity

L'Humor Allegro

The Play

Graziano

Fortunato

Aurora

Leandro

Isabella

Pantalone

Intermedi

I. Three Potters from Lecco (Marti, Simu, Niculó)

II. Three Dottore (Grazian, Pistace, Giandon)

III. Three Youths (Orazietto, Pietrino, Battistella)

Musicians

14 singers (8 women, 6 men)

5 instrumentalists

* This libretto was prepared for the December 4, 2004 lecture-recital performance associated with this document.

Table of Recitations and Madrigals

1. Pavana (instrumental, *Le Forze d'Hercole*)*
2. Introductory canzonetta (tutti ensemble, *Vattene canzonette*)
3. Introduction (spoken by Opera)**
4. Gagliarda (instrumental, *Il Burato*)*
5. Introduction cont'd (spoken by Opera and Curiosity in dialog)**
6. Gagliarda (instrumental, *Il Burato*)*
7. Introduction cont'd (spoken by Curiosity)**
8. Bransle (instrumental, *Bransle de Champagne*)*
9. Intermedio I (Three pot-menders from Lecco, *Cunza laviz stagna paroi****)
10. Prologue by L'Allegro Humor (tutti ensemble, *Circostanti sate a udir****)

ACT ONE

11. Scene 1 (Gratiano, *O paurazzo Duttur*)
12. Scene 2 (Fortunato, *Sospirando, e piangendo*)
13. Scene 3 (Aurora, *Io son bella e favorita*)
14. Scene 4 (Gratiano and Aurora, *O dalla casa*)
15. Intermedio II (Three *Dottore*, *Nu semmo tri Duttur*)

ACT TWO

16. Scene 1 (Leandro, *Dolorosi tormenti*)
17. Scene 2 (Leandro and Isabella, *Cara Isabella mia*)
18. Scene 3 (Isabella, *Questo mio core*)
19. Scene 4 (Gratiano and Isabella, *Cosa fat Isabella*)
20. Intermedio III

ACT THREE

21. Scene 1 (Fortunato to Aurora, *Vaga, e gentile Aurora*)
22. Scene 2 (Aurora to Fortunato, *Fortunato mio bene*)
23. Scene 3 (Pantalone, *Amor laro cornuo*)
24. Scene 4 (Gratiano and Pantalone, *Msier Piattelon*)
25. Licenza by L'Allegro Humor (tutti ensemble, *Circostanti Pantalon*)
26. Request for applause (spoken by Opera)**
27. Moresca for Curiosity and Opera's exit (duet, *Viva, viva il dolce stile*)**
28. Gagliarda for curtain call (instrumental, *Meza notte*)*

* Added musical numbers, i.e., not present in Banchieri's score.

** The introductory and closing recitations by the characters Opera and Curiosity from *La Prudenza giovanile* were carried forth into this production of *Saviezza*.

*** Banchieri's revisions to *Prudenza giovanile* for *Saviezza giovanile* included two new compositions, an *intermedio* and song for Fortunato, and reversal of the order of the prologue and first *intermedio*. For the lecture-recital production of *Saviezza*, the original order of the prologue and first *intermedio* was kept. It was felt that doing so achieved a better dramatic flow.

Synopsis

Opera and Curiosity extend an invitation to the audience to observe a performance of *Saviezza giovenile*. The first *intermedio* takes place, in which three men from Lecco sing a humorous song in dialect. After the *intermedio*, Allegro briefly introduces the plot to the audience and disappears as Graziano enters and begins Act I of the play. Graziano, alone, professes his love for Aurora and exits. Fortunato enters and professes his love for Aurora. Fortunato exits and Aurora appears on her balcony, extolling her own virtues and voicing her own love for Fortunato. Graziano appears and enters into a dialog with Aurora. He tells her he is enamored with her, but she scoffs at his amorous intent. The second *intermedio* takes place next, in which three *dottore* sing a nonsensical song in *spagnoletto* style. Act II begins with Leandro, alone, lamenting the tortures of his love for Isabella. Isabella enters and silently listens as Leandro voices his affection for her. Isabella then sings of her love for Leandro while he listens, after which the two lovers exit. Graziano encounters his daughter, Isabella, on the street and informs her that he has promised her hand in marriage to Pantalone. She flies into a rage and protests, at which point Graziano berates her and sends her home to her room. Next is the third *Intermedio*, in which three youths play a game. Act III begins with Fortunato declaring his love to Aurora, after which she tells him of her own feelings toward him. Pantalone, lonely and unaware of Graziano's plan, enters and hurls insults at Love's mother and father. Graziano enters and asks Pantalone if he would like Isabella's hand in marriage. Pantalone likes the idea and the two go their separate ways, having made a huge blunder. Allegro returns to the stage and presents a summation of the play: the wisdom of youth has prevailed over the folly of old age.

(INTRODUCTORY CANZONETTA:)

Vattene canzonette arditamente	Go, little song, ardently
Senza timor ti prego ma fa' scusa	and without fear, I pray you, but make a place
A questa nuova musa,	for this new work,
Ch'or s'udirà cantar da tre cantori	which one shall hear sung in three parts
Con accenti sonori.	with sweet voices.
Su su al cantar, udite in nuove usanze	You will be moved to sing, hearing in a new
Questi terzetti pien di stravaganze.	way these terzets filled with extravagance.

INTRODUCTION

After the singing, Prudenza Giovenile, also known as Opera, dressed in various adornments, enters the stage and after having danced, recites the following.

Opera: Who does not know, kind listeners, that music and poetry are joined in so harmonious a fashion that one may say music is the soul of poetry, and poetry the soul of music? That being the case, neither the musician with his notes, nor the poet with his rhymes, by themselves, may render this impression of perfection to the ears, whereas they do so together (when especially it is a cultivated and expert hand that joins them). It common to recite poetry on a stage using music, in order to bring perfection, but now in this theatre you will not hear them separately, but music and poetry will be united, in order to offer you an elaborate play. This is a new invention to experience, but rest assured that it will offer more than a little pleasure, for it may be said that all new things bring delight.

But here is Curiosity, my faithful companion, sent by these able musicians to assist with the execution of this diverse and virtuous entertainment.

At this point Curiosity enters, ostentatiously dressed, and anxiously discusses the subject with Opera.

Curiosity: What invention of the Muse is this? What new musical composition shall we hear, that every heart will be filled with passion, astonishment and delight?

Opera: It is I, who in a delightful and entertaining manner, has ornamented the rhymes and adapted the sweet words to enchant the sky and land.

Opera curtsies and sits SR.

Curiosity: Gentle ladies and noble sirs, I whose name is Curiosity, on your behalf—and for my own pleasure—have delved into the mechanisms of this play and have discerned that it is a new and honorable thing, pleasing to the senses. A graceful and virtuous play shall be portrayed through music. It is titled *Saviezza giovenile*, divided into three acts, four scenes each, and accompanied not only by diverse intermedi, but also with sweet concerts of voices and instruments, as well as a prologue and dismissal recited by the Spirit Allegro.

Now look about you and imagine you are in the noble city of Verona, where lives an elderly man whose name and surname, city and profession are as such: Graziano Forbesoni da Francolino, skill without compare in the sciences, applications, alliances, and defiances, whose limbs were in some measure undertaken some time past in begetting a fair maid, his daughter, Isabella, who he is now engaging to contract in marriage to one Pantalone del Bisognosi, a merchant of dry figs and salted sardines and other delicacies of which humanity is in urgent need. Hearing of this plan, however, Signor Leandro Scolare, in love with Isabella, secretly marries her. Now Graziano is attempting to marry off Isabella and remove her from his house, for he is in love with Signora Aurora and hopes, in this way, to bring *her* into his household. Signor Fortunato, Aurora's lover, upon hearing of this, marries her, after which poor Graziano is driven away with injury and insult. So the old men are

punished for their folly and the young lovers are rewarded for their prudence. But now the singers wish to begin the first *intermedio*, so I shall retire and listen.

Curiosity sits in the chair SL and the singers begin the first intermedio. Before the singing, the instrumentalists play a refrain, as before.

FIRST INTERMEZZO

Mascherata da Lecco

Enter the three pot-menders from Lecco.

Cunza laviz stagna paroi,	We repair and resurface pots and pans!
Belle fomene sem chilò,	Beautiful ladies, here we are:
Maestro Marti, Simù e Niculò.	Martin, Simon and Nicolo!
Cunza laviz stagna paroi	We repair and resurface pots and pans!
Nu sem da Lecch magna fasoi.	We are from Lecco, and we eat beans.
Se voli stagnà, repezzà e stroppar bus,	If you would like us to galvanize, or to mend or
Belle fomene vegni zus.	close the holes, beautiful ladies, come down!

Exit the pot-menders.

PROLOGUE

Spirit Allegro

Enter Spirit Allegro

Argument (recited by Spirit Allegro): Here am I, the Spirit Allegro, who festively promises you, *gentile publico*, an entertainment to chase idleness away...but upon seeing Graziano, I exit with haste!*

Circostanti state a udir	Dear audience,
Quanto qui vi son per dir.	listen to what I say!
Sentirete or or cantar	Soon you will hear the singing

* In the original manuscript, the Arguments are not assigned to any specific character. Banchieri, in the Prologue to *Prudenza giovanile*, simply states that the arguments are to be recited by a member of the company. In order to facilitate a more coherent presentation of *Saviezza giovanile*, all Arguments were assigned to the character Spirit Allegro. This resulted in a minor change to this particular Argument, in order to present it in a first-person point of view. The original Argument, in translation, reads as follows: *Here is the Spirit Allegro, festively promising you, the public, an entertainment to chase idleness away...but upon seeing Graziano, he exits with haste.*

Stravaganze a tutt'andar.
 Io mi chiamo allegr'umor
 Alla barba di color
 Ch'ogni tratto col cervell
 Fanno in aria il lor castel.
 Tutti allegri state in ton,
 Ch'udirete Pantalón
 E Grazian che fan l'amor
 Ma scherniti restan lor.
 Restan sol gl'amanti al fin
 Consolati e per destin
 Fatti sposi giovial
 Voglion far il carnival.
 Fa la la la la la
 Tutt'allegro passo in qua
 Per sentir anch'io il Duttur
 Che si lagna per amor.

of peculiar curiosities.
 I am called Spirit Allegro,
 (but, in spite of that, at every chance
 I build castles in the air with my mind).
 All you merry ones, be prepared
 to hear Pantalón and Graziano
 make proposals of love,
 but come up short in the end.
 In the end, only the young lovers
 will be content,
 and they will celebrate,
 and destiny will make some
 happy husbands.
 Fa la la la la!
 Then I shall pass by merrily
 and hear the doctor, now lamenting
 and cursing love.

ACT I, SCENE 1
 Dottor Graziano alone

Argument (Spirit Allegro): Poor Graziano, hopelessly in love with the beautiful Aurora, threatens Love, who has angered him.

Enter Graziano.

O pavarazzo Duttur,
 Cancar viegn'all' Amor e I suo' bulzun.
 Vinti cinqu'sganassun
 Mi ghe dò s'al la catt
 E se dagh po in tal matt
 Agh spezz le frizz e l'arc in tal fracass
 E immediate agh piss in tal carcass.

Oh, poor Dottore,
 who by accident has encountered the
 provocations of Love.
 If I find him I'll give him twenty-five slaps!
 And when I go insane,
 I will destroy his bow and arrows with great
 commotion, and then I will spit on him!

Exit Graziano.

ACT II, SCENE 2
 Fortunato alone

Argument (Spirit Allegro): Fortunato, fearful that he is not favored by Aurora, weeps, sighs in misery, and grieves.

Enter Fortunato. Aurora secretly watches from her balcony.

Sospirando e piangendo	I live, nourished by sighing
Mi vad'ogn'or nutrendo	and weeping,
Per cagion di colei	the cause of which is she
Che può asciugare questi miei occhi tristi.	who can dry my tearful eyes.
Sofferente e tormentato vivo sempre	I live in torment and suffering;
A causa del mio bene	the cause of my good fortune is that
Che ogni ora mi tormenta e mi strazia in guai	every hour torments me with anguish
e pene.	and pain.
Bella e vezzosa Aurora	Beautiful and charming Aurora,
Ecco la fiamma nascosta	here are the hidden desires, manifested
Che per te manifesta l'ardore	by my love for you
Che mi distrugge il triste cuore.	which destroys my sad heart.

Exit Fortunato.

ACT I, SCENE 3

Aurora alone

Argument (Spirit Allegro): At this point, Aurora is overjoyed to hear of Fortunato's great love for her, but upon seeing Graziano approach, the joy disappears.

Aurora sings from her balcony:

Io son bella e favorita, uh uh ohimè, La più bella della vicinanza, fa la la la, Bella, bella, sì, liron, liron, li.	I am the beauty and favorite, oh, oh, alas! The most beautiful in the land, fa la la la. Beautiful, beautiful, yes, liron, liron, li.
Sta mattina dal mio balcone, uh uh ohimè, Ho sentito il mio Fortunato, fa la la la, Bella, bella, sì, liron, liron, li.	I stand on my balcony this morn', oh, oh, alas! I have just heard my Fortunato, fa la la la, Beautiful, beautiful, yes, liron, liron, li.
Che cantava nello spinetto, uh uh ohimè, Le fattezze della mio persona, fa la la la, Bella, bella, sì, liron, liron, li.	Who sang with the spinette, oh, oh, alas! Of my lovely features, fa la la la, Beautiful, beautiful, yes, liron, liron, li.

(Aurora sees Graziano approach and withdraws from her window.)

ACT I, SCENE 4

Gratiano in the street, Aurora at the window

Argument (Spirit Allegro): Graziano has seen Aurora withdraw from her window. He knocks at the door and calls to her. She appears, and he professes his love for her, but she drives him away.

Graziano enters. He has seen Aurora at her window. He goes to her door and knocks. Aurora appears again at the window.

Graziano: O dalla casa? I sid signora Aurora?

Graziano: Are you in the house? It is I, Signora Aurora.

Aurora: Che è quel che bussà là? Chi chiama Aurora?

Aurora: Who is it that knocks? Who calls for Aurora?

Graziano: Son mi bella signora per farv am sol pevar al mio amor.

Graziano: It is I, beautiful lady, who comes to spice up my love-life.

Aurora: Dite da ver Dottor? I cui piacendo.

Aurora: Tell me truly, Dottore, what is it that you want?

Graziano: Address mi ve destendo, a' son inamurbà, o peranzina, in la vostra personcina.

Graziano: Now, now. I tell you, my true hope, I am in love with you.

Aurora: Innamorato in me? Dhò bufalaccio, va' in la mal'ora vecchio animalaccio.

Aurora: In love with me? We shall see, you old goat! Go to the devil, old beast!

Graziano: Ribalda, ti ha ardiment dir villania a un Duttur duttorad in strologia?

Graziano: Worthless being! You have the gall to speak such insults to a doctor with a degree in astrology?!

Aurora: Se non parti buffone ti vers'in capo or or un calderone.

Aurora: If you do not go away, buffoon, you'll get this pot of water on your head...and soon!

Graziano: Vist a perosa, se non te romp la testa possia perder la scienza con la vesta.

Graziano: [leaving] I see how you are! I would lose my doctoral knowledge (and gown) if you were to break my head!

Exit Aurora and Graziano.

SECOND INTERMEZZO
Tre Graziani in aria dello Spagnoletto

Enter the Three Dottore.

Nu semmo tri Duttur,
Tutti tri della dutturaria:
Grazian, Pistacch e Giandon,
Diridin, diridin, diridon.

We are three Dottore,
all three conferred with degrees:
Graziano, Pistacchio and Giandola,
diridin, diridin, diridon.

Tutt tri avemm studià
A Bulogna, Perusa e Paris,
In lezz, digest, decision,
Diridin, diridin, diridon.

We three have studied,
in Bologna, Perugia and Paris,
Law, Jurisdiction, and Judgment,
diridin, diridin, diridon.

Exit the Three Dottore.

ACT II, SCENE 1
Leandro alone

Argument (Spirit Allegro): Leandro is able to endure all the sufferings in the world, as long as he has the favor of Isabella. There is nothing he fears.

Enter Leandro.

Dolorosi tormenti, aspri martiri,
Stretti lacci e catene,
Fiere passion e pene,
Pianti, sospir e doglie:
E quant' in mal s' accoglie:
Tutto sfogansi in me con tirannia
Purch' io sia in grazia d' Isabella mia.

Grievous torments, harsh tortures,
narrow snares and chains,
fierce passion and punishment,
weeping, sighing, and grief
and so many other evils that I suffer:
All these things I endure
in order to win the favor of my Isabella.

(Leandro remains and prepares to call on Isabella.)

ACT II, SCENE 2
Leandro and Isabella

Argument (Spirit Allegro): Leandro, to cease his torment, visits Isabella, and they give each other the promise of marriage.

Leandro calls to Isabella, who comes out of her house to meet him.

Leandro: Cara Isabella mia sentite un poco
alquanto in strada quanto son per dirvi.

Leandro: My beloved Isabella, here on this
road, listen to what I have to say.

Isabella: Son qui cor mio prontissima a
sentirvi.

Isabella: I am here, my love. Pray tell me;
I am listening.

Leandro: Poi che nissuno è qui, volete
ch'io vi dia la fede, dolce mia Isabella?

Leandro: Since no one is here then, shall I
swear to you my fidelity, my sweet
Isabella?

Isabella: Sì, sì, cor mio, dolcissima novella.

Isabella: Yes, my love, some sweet news!

Leandro: Ecco la man vi dò e vi prometto
mostrarvi fedeltà fin alla morte.

Leandro: Here is my hand, which I offer to
you and promise to be faithful to you until
my dying day.

Isabella: Anch'io, cor mio, o mia felice
sorte.

Isabella: Yes, and I as well, my beloved. O
such a happy fate!

Exit Leandro. Aurora remains outside the house.

ACT II, SCENE 3

Isabella alone

Argument (Spirit Allegro): Leandro departs. Isabella remains very merry and content,
but ultimately her father, Graziano, will spoil the party.

Aurora stands outside her house.

Questo mio core con sospir desìa
Né mai si sazierìa
Se le fosse concesso
Sempre Leandro apresso.

My heart sighs with desire,
never to be satisfied
if it were not
always with Leandro.

Aurora remains.

ACT II, SCENE 4
Graziano and Isabella

Argument (Spirit Allegro): Graziano finds his daughter in the street and notifies her that he has arranged for her to marry Pantalone. With volleys of “yes” and “no”, they heatedly argue over the arrangement.

Graziano enters.

- | | |
|--|---|
| Graziano: Cosa fat Isabella su la strada: | Graziano: What is Isabella doing in the street? |
| Isabella: Venivo a incontrar voi, padre mio bello. | Isabella: I am coming to meet you, my good father. |
| Graziano: Sì, mustazzin mio bello, fiola mia caura, caura suspiranza, bona nova te port, trova la manza. | Graziano: Yes, my beautiful little muzzle, my dear daughter, my sweet hope. I bring you good news: I have found someone to be your husband! |
| Isabella: Castron mio padre, s'è buona novella, avrete buona mancia da Isabella! | Isabella: My ignorant father, it is good news that you have found a husband for Isabella! |
| Graziano: A tò pader castron? Sì mattazzola! | Graziano: Your “ignorant father?” You are insane! |
| Isabella: Se dite capra a me, vostra figliola... | Isabella: You treat me like a goat that is to be mated. I, your daughter! |
| Graziano: Barbon, ti non intend al mio parlar, mettet et in orden, te vuoi maridar. | Graziano: Bearded one! Do you not understand my words? Put it in your head that I want to give you a husband! |
| Isabella: Volete maritarmi, oh padre caro? Dite lo sposo, se non vi è discaro. | Isabella: You want me to marry, oh dear father? Tell me who my spouse will be, if you are not too dispassionate. |
| Graziano: Per vegnir brevement a conclusion ti è fatta sposa in msier Piantalimon. | Graziano: Briefly, I have promised you to Mr. Pantalón. |
| Isabella: In quel vecchiazzo sporco, flo flo flo, non ci pensate punto, no no no! | Isabella: To that old pig! Flo flo flo! Don't even think about it! No no no! |

Graziano: U com? Vecchiazzo sporc? Fli fli fli. Questo sarà tò sposo, sì sì sì!

Graziano: Even as an old pig, fli fli fli, he is to be your spouse! Sì, sì, sì!

Isabella: Mai! Mai lo piglierò, qui fiss'ho il chiodo.

Isabella: I will never take him as a husband. I already have an obsession [i.e., Leandro].

Graziano: Fiola d'un asen, ti farà a mié modo!

Graziano: You ass, you will do as I say!

Isabella: L'ucciderò quel vecchio se mi tocca.

Isabella: I will kill the old man if he touches me!

Graziano: Camina in casa, e sera quella bocca.

Graziano: Go home...and shut your mouth!

Exit Graziano and Isabella.

THIRD INTERMEZZO

Il Fanciulli che fanno il gioco di Salta in sella.
Diviso in quattro parti.

Enter the Three Children.

Prima parte: Introduzione al gioco
Sentite tre fanciulli tornati dalla scola:
Orazietto, Pietrino e Battistella
Che il gioco voglion far di salta in sella.

Part one: Introduction to the game
Listen to the three children returning from school: Orazietto, Petrino and Battistella, who want to play a game of leapfrog.

Seconda parte: Ordine del gioco
Qui tutti tre concordi, udrete far il tocco;
Uno sta sotto, un salta e quell che resta
Starà sedente per tener la testa.

Part two: Rules of the game
We three agree to keep a count in the game:
One stays below, one jumps over, and the other sits with his head between his knees.

Terza parte: Dividono il gioco a sorte
Pietrino: E qual di noi fia il tocco?
Orazietto: Sarai tu, Battistella.
Battistella: Quattro e tre sette e uno chef a otto.
Tutti: Salti Pietrino e Battistella sotto.

Part three: Who does what?
Pietrino: And who will keep count?
Orazietto: You will, Battistella.
Battistella: Four and three make seven, and one more makes eight.
Tutti: Pietrino leaps and Battistella is under.

Quarta parte:

Part four:

Pietrino correndo dice:

P: Saldo e fisso ch'io vengo...

Saltato a cavallo dice:

P: Pizzicù cu, quante corna sta qui su?

O: Quattro

B: Cinque ditto avesti!

Tutti: A cavallo montaresti

A disdosso la cavalla

Che non esse mai di stalla.

P: Pizzicù cu, quante corna sta qui su?

O: Cinque

B: Quattro ditto avesti!

Tutti: A cavallo montaresti

A disdosso la cavalla

Che non esse mail di stalla.

Tutti: Orsù lasciamo stare e andiamo a merendare.

Pietrino runs up, saying:

P: Stay still and I'll jump...

After jumping on Battistella's back:

P: Pizzicù cu, how many horns up here?

O: Four

B: You had said five!

All: You will ride a horse,

a mare's husband

Who never leaves the stable.

P: Pizzicù cu, how many horns up here?

O: Five

B: You said four!

All: You will ride a horse,

a mare's husband

who never leaves the stable.

All: Let's leave this be and go have some lunch!

Exit the Three Children.

ACT III, SCENE 1

Fortunato proposes to Aurora

Argument (Spirit Allegro): Fortunato, in love, takes this opportunity to disclose his constant love and fidelity to the noble and beautiful Aurora.

Enter Fortunato and Aurora.

Vaga e gentil Aurora,
Quando sarà quell'ora
Che il cor esca di doglie
Con essermi fedele e casta moglie.

Lovely and gentle Aurora,
when will it be the hour
that my heart ceases this torment,
and you become my chaste and faithful wife?

(Fortunato and Aurora remain.)

ACT III, SCENE 2

Aurora replies to her lover, Fortunato

Argument (Spirit Allegro): To relieve the afflicted Fortunato's pain and sorrow, Aurora promises her hand to him as a sign of her affection and vows to be his wife.

(Aurora to Fortunato:)

Fortunato mio bene,
Temp'è d'uscir di pene.
Ecco la man per pegno
Che della grazia mia sei fatto degno.

Fortunato, my love,
the time has come to escape your suffering.
Here is my hand as a pledge,
offered to you who are worthy of my grace.

Exit Fortunato and Aurora.

ACT III, SCENE 3
Pantalone alone

Argument (Spirit Allegro): Now we hear Pantalone who, broken, feels like an unhappy old man because of Love, and therefore begins to hurl insults at Love's mother and father.

Enter Pantalone.

Amor, laro, cornùo, sièr Bilibao,
No me stornir pì el cao
Che se scomenzo a dir
De tanto orgoio te farò pentir.
Cognosco ti e to pare
E to Madonna mare.
Ti sguerzo, essa una grima
e lù xe zotto:
Vu sé la compagnia de ramazotto.

Love, thief, cuckold, Signor Weakling,
no longer confound my head,
for if I have a chance to speak
I will make you repent your pride.
I know you, you, your father
and your mother.
You are blind, she is a witch,
and he is a rogue:
You are just like those who play ramazza!

(Pantalone remains.)

ACT III, SCENE 4
Graziano and Pantalone

Argument (Spirit Allegro): Graziano promises to old Pantalone that he will arrange for his daughter's hand to be given to him in marriage, but during the plotting, they botch the plan.

Enter Graziano.

Graziano: Msier Piattelon, scarsissimo
Piastron,
Tutta quanta mattina ve ho cerchià,

Graziano: Signor Pantalone, you old scab,
all morning I have searched for you,
Is this just an accident, or were you simply

Cancar ve manza donda sidi stà?

passing by?

Pantalone: Signor Dottor, mio caro scudo d'or,
Sempre son stao per piazza e marzaria
In mal'ora che i zaffi un dì ve dia.

Pantalone: Signor Dottor, my friend who makes me happy,
I am always in the plaza doing business;
would it ruin you if once I were to give you something?

G: Sù ben, msier Piattelon, chavern da far,
Sid desolut volerve marinar?

G: Good then, Signor Pantalone, let us get to business. You are sure that you "fish" [instead of "wish"] to marry?

P: Mi no son luzzo, tenca, né sardella,
Voli dir maridarme in Isabella?

P: I am no fish...neither pike, nor tench, nor sardine! You wanted to ask me if I want to marry Isabella?

G: Barbon! A' vuoi sluffir la putta in casa
Non poss più tegnir.

G: Bearded one! You want to make fun of me? I no longer want the girl in the house!

P: Al naso quel barbon, certo doman
Senz'altro mi ghe voi toccar la man.

P: Do not make fun of my beard! I want to marry her tomorrow, without delay.

G: Sì, barbon, a' vad la prima cosa
A far ch'al se contenta la spinosa [instead of "sposa"].

G: Yes, bearded one, make certain that the most important thing is to satisfy the porcupine [instead of "spouse"].

P: Andé Dottor...

P: Run along, Dottor.

G: A' vad signor!

G: I am going, Signor!

P: In la malora! I tanto, voio andar
Dal mio barbier a farne pettenar.

P: Go to the devil! Meanwhile I am going to my barber for a combing.

Exit Graziano and Pantalone.

FAREWELL
Spirit Allegro

Enter Spirit Allegro.

Argument (Spirit Allegro):* And so the foolish old men are guided to the folly of old age by the wisdom of youth.

Circostanti, Pantalon
Ha pigliato un gran marron,
Che Leandro al suo dispett
Isabella ha per diletta.

Dear audience,
Pantalon is the butt of a big joke,
for Leandro has defied him
by taking Isabella from him.

Quel balordo di Grazian
Gl'è restate un fallo in man
Perché Aurora ha per suo spos
Fortunato suo moros.

The foolish Graziano
is also made an idiot
for Aurora has taken for her husband
her betrothed Fortunato.

Vi ringrazio di buon cuor
Tutti a nome dell'Autor
Viva, viva il vago stil
Di *Saviezza Giovenil*.

I thank you from my good heart,
on behalf of the author,
long live the delightful manner
of *youthful wisdom!*

After the singing, Curiosity and Opera rise to their feet. The musicians play a graceful ballet for them to dance.

After the dancing, Opera says: Noble ladies and gentlemen, if we have entertained you in a virtuous and agreeable fashion, then I am well pleased. If you feel that we are worthy of praise, please applaud to show your gratitude.

To be sung as Curiosity and Opera exit:

Viva viva il dolce stile
di Prudenza Giovenile!

Long live the sweet manner
of Youthful Prudence!

END

* In the original, this *Argument* reads: *The Spirit Allegro returns and tells of the foolish old men who are guided to the folly of old age by the wisdom of youth.*

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