



Ah, Sweet Lady: Passion in Medieval France

A VIDEO PREMIERE

Premiere for subscribers and previous ticket holders:
Thursday, Sept. 10, 7:30 PM

Premiere for the general public:
Saturday, Sept. 12, 7:30 PM

TEXAS *EARLY*
MUSIC PROJECT
DANIEL JOHNSON, ARTISTIC DIRECTOR

Next up...

The Student Becomes the Master: Monteverdi & Cavalli in Venice

Claudio Monteverdi and his student, Francesco Cavalli, created musical wonders in the 17th century with ravishing works for soloists, duets, and small ensembles from their operas and songs from the 1640s and 1650s.

Premiere scheduled for late October/early November. Details to come.

ANNOUNCING: TEXAS EARLY MUSIC PROJECT 2020-2021 SEASON



Garden of Delights: A Musical Bounty

Like many others, we will continue to navigate the realities of social distancing and quarantines. This schedule is subject to change.

Night-Music! *An Online Mini-Series with Gitanjali Mathur, Daniel Johnson, & Guests (Will debut in November, with more episodes throughout the Spring)*

An Early Christmas *(Video release in mid-December)*

Fresh Take: Music History Reimagined *(Video release in early February)*

Tales from the Decameron *(Video release in early May)*

Information about TEMP Membership for 2020-2021 will be available soon. Membership benefits will include access to the above package of events and more.

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TEXAS EARLY MUSIC PROJECT

DANIEL JOHNSON, ARTISTIC DIRECTOR

AH, SWEET LADY: Passion in Medieval France

♣ LE PROGRAMME ♣

Montpellier Codex: Anonymous, 13th century

Hé Dieus, de si haut si bas/ Maubatus longuement pleure/ Cumque ♣ *Montpellier Codex*, Bibliothèque interuniversitaire de médecine, H. 196, Mo Fasc. 5, No. 92, f. 130v–132r

Triplum: Nooshin Ghanbari & Laura Mercado-Wright

Motetus: Gitanjali Mathur & Shari Alise Wilson

Tenor: Cristian Cantu & Jeffrey Jones-Ragona

Sara Schneider ♣ A Peek into the Montpellier Codex

Pucelete bele et avenant/Je languis des maus/Domino ♣ *Montpellier Codex*, Bibliothèque interuniversitaire de médecine, H. 196, Mo Fasc. 5, No. 143, f. 193v–195r

Triplum: Ryland Angel & Jeffrey Jones-Ragona

Motetus: Cristian Cantu & David Lopez

Tenor: Daniel Johnson & Tim O'Brien

La bele estoile de mer/La bele, en qui/Iohanne ♣ *Montpellier Codex*, c. 1250–1300, Bibliothèque interuniversitaire de médecine, H. 196, Mo Fasc. 8, No. 345, f. 397r–397v

Triplum: Gitanjali Mathur & Jenifer Thyssen (soloist)

Motetus: Nooshin Ghanbari & Laura Mercado-Wright

Tenor: Cristian Cantu

Plus bele que flor/Quant revient/L'autrier joer/Flos [Filius Eius] ♣ *Montpellier Codex*, Bibliothèque interuniversitaire de médecine, H. 196, Mo Fasc. 2, No. 21, f. 26v–28r

Quadruplum: Cristian Cantu

Triplum: Ryland Angel

Motetus: Daniel Johnson

Tenor: Tim O'Brien

On parole/A Paris soir/Frese nouvele ♣ *Montpellier Codex*, c. 1250–1300, Bibliothèque interuniversitaire de médecine, H. 196, Mo Fasc. 8, No. 319, f. 368v–369v

Triplum: Jeffrey Jones-Ragona

Motetus: Tim O'Brien

Tenor: Daniel Johnson & Tim O'Brien

S'on me regarde /Prennés i garde/ Hé, mi enfant ♣ *Montpellier Codex*, Bibliothèque interuniversitaire de médecine, H. 196, Mo Fasc. 8, No. 325, f. 375v–376v

Triplum: Gitanjali Mathur & Jenifer Thyssen

Motetus: Cayla Cardiff & Shari Alise Wilson

Tenor: Nooshin Ghanbari & Laura Mercado-Wright

Respite

Kyrie IV: Cunctipotens genitor Deus ♣ Mass IV for Marian feasts; often used with Guillaume de Machaut's

Messe Nostre Dame

Ryland Angel, soloist

Sara Schneider ♪ Welcome to the World of Courtly Love!

Chace: Talent m'est pris ♪ Anonymous, 14th century; *Codex Ivrea*, Biblioteca Capitolare d'Ivrea
MS CXV 115, f. 10 (3/3), 52 (3/3)
David Lopez, Jeffrey Jones-Ragona, & Cristian Cantu, soloists

Guillaume de Machaut, c. 1300–1377

Quant je sui mis au retour ♪ Virelai 13, Paris, Bibliothèque Nationale de France, fonds français,
MSS A, B, C, & G¹
Tim O'Brien, soloist
Elaine Barber, harp
John Walters, vielle

De triste cuer/Quant vrais amans/Certes, je di ♪ Triple Ballade 29, Paris, Bibliothèque Nationale de France,
fonds français, MSS A, B, E, & G
Triplum: Gitanjali Mathur & Jenifer Thyssen
Motetus: Cayla Cardiff & Shari Alise Wilson
Tenor: Nooshin Ghanbari & Laura Mercado-Wright

Comment qu'à moy lonteinne ♪ Virelai, Virelai 5, Paris, Bibliothèque Nationale de France, fonds français,
MSS A, B, C, E, & G
Peter Walker, singer & harp

Sara Schneider ♪ Guillaume de Machaut: Superstar

Foy porter ♪ instrumental, Virelai 25/22, Paris, Bibliothèque Nationale de France, fonds français,
MSS A, B, C, E, & G
Peter Walker, bagpipe

Se je sospir profondement ♪ Virelai 36/30, Paris, Bibliothèque Nationale de France, fonds français MSS A & G
Gitanjali Mathur, soloist
Elaine Barber, harp
Bruce Colson, vielle

Sara Schneider ♪ Guillaume ♥ Peronne

Jehan Vaillant, fl. 1360–1390

Par maintes foyes ♪ Virelai, Bibliothèque du château de Chantilly, MS 564, f. 60
Cayla Cardiff & Shari Alise Wilson, soloists
Elaine Barber, harp
Bruce Colson, vielle
Scott Horton, gittern
John Walters, vielle

♪ FIN ♪

¹ Machaut's works are preserved in seven primary manuscripts, designated by the letters A through G in our program. They include the following from Paris, Bibliothèque Nationale de France, fonds français: A = MS 1584; B = MS 1585; C = MS 1586; D = MS 1587; E = MS 9221; F = MS 22545; G = MS 22546.

THE PRODUCTION

Producer & Music Direction 🎧 Daniel Johnson
Videographer & Photographer 🎥 Evan Solís
Recording Engineer 🎧 Jay Norwood
Mixing Engineer 🎧 Ryland Angel
Stage manager 🎧 Jacob Primeaux
Medieval French Pronunciation Coach 🎧 Valérie Chaussonnet

THE PERFORMERS

Ryland Angel, *singer*
Elaine Barber, *harp*
Cristian Cantu, *singer*
Cayla Cardiff, *singer*
Bruce Colson, *vielle*
Nooshin Ghanbari, *singer*
Scott Horton, *gittern*
Daniel Johnson, *singer*
Jeffrey Jones-Ragona, *singer*

David Lopez, *singer*
Gitanjali Mathur, *singer*
Laura Mercado-Wright, *singer*
Tim O'Brien, *singer*
Jenifer Thyssen, *singer*
Peter Walker, *singer, harp, & bagpipe*
John Walters, *vielle*
Shari Alise Wilson, *singer*

Please visit www.early-music.org to read the biographies of TEMP artists.

ART CREDITS

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PHOTOGRAPHY

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ADDITIONAL PHOTOGRAPHY

James Hendricks
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INTRODUCTORY NOTES

Greetings, fans and friends, old and new. Others have written more eloquently than I ever could about the travails of being a musician deprived of performing in front of an audience. Others have written more eloquently than I about the need to balance our love of music with the protocols necessary to calm the raging storm, invisible though it may be. All I can say is that I'm so grateful to be able to bring my colleagues to this video forum to present music that is rare and beautiful, distant yet timely. We thank you for joining us and we look forward to the time when we can once again look at you while we perform and, when we've performed something that you really enjoyed, hear that tiny but perceptible gasp before you start applauding. That is such a lovely memory.

Speaking of the past (and we often are): When I was a sophomore at Texas Tech University, we studied Medieval music as part of our music history classes, and I was lucky enough to have a teacher (Dr. Paul Cutter) who was entranced by early music. After studying about chants and other beguiling repertoire, which was all very interesting and fun, we were introduced to the music of **Guillaume de Machaut**. He was not only a poet of high regard, but also a composer of both musical miniatures and larger works; for me, this introduction was yet another life-changing experience. The New York Pro Musica Antiqua had recently released their album, *Ab Sweet Lady: The Romance of Medieval France*, with works by Machaut and others, and it was a great way to introduce us to Machaut. This was another disc (of many) that I listened to so much that I created grooves in the album. (Yes, I apologized to the music librarian!) The title of our concert is a tribute to the New York Pro Musica album. I think that spending so much time with those records as well as singing music by Machaut in the very first Texas Tech University Collegium Musicum concert was when I became hooked on early music. At that time, I didn't know how long that relationship would last.

An additional dedication for this concert belongs to our friends of the vocal ensemble Anonymous 4, who released their recording *Love's Illusion: Music from the Montpellier Codex* in 1994. They presented their concert of that album at UT in Bates Recital Hall in 1996, sponsored by TEMP and the Handel-Haydn Society. Since we had planned to perform this concert with music from Machaut and the **Montpellier Codex**, we titled our 2019-2020 season ***Love's Illusion***, very fitting for the repertoire we had planned for this season. But here's a fun fact: Anonymous 4 got the idea for the title of their recording from Joni Mitchell's song *Both Sides Now*—or so they told me. How often do we get to reference Joni Mitchell in the world of early music?

I hope you will enjoy the video! We are learning things about the process and about ourselves in this effort.

Daniel Johnson
September 2020

TEMP FOUNDER & ARTISTIC DIRECTOR



Daniel Johnson has performed and toured both as a soloist and ensemble member in such groups as the New York Ensemble for Early Music, Sotto Voce (San Francisco), and Musa Iberica (London). He has been the artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996–2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson serves on the faculty, staff, and the Executive Advisory Board of the Amherst Early Music Festival and has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

NOTES, TEXTS & TRANSLATIONS

Montpellier Codex, c. 1250–1300

Hé Dieus, de si haut si bas/ Maubatus longuement pleure/ Cumque ❧ *Montpellier Codex*, Fasc. 5,
No. 92, f. 130v–132r

[*In order of performance:*]

Motetus:

Maubatus longuement pleure
Et par costume demeure plus longuement en son plour;
Mes li batuz a retour,
A de son mestre paour,
Qu'adés sus ne li requeure.
Por ce mains pas n'i demeure,
Qui sui batus plus qu'a gas,
Ainz atent c'om me sequeure
Si suefre de jor en jour mon mischief
Et d'eure en eure en espoir d'avoir solaz;
Et di par crieme a Amors,
Quant m'a batu plus qu'un las:
"Amour, je ne m'en plaing pas de mes dolours."

Triplum:

Hé Dieus, de si haut si bas;
Sui souples et mas en grief dolour,
Quant ne puis trover solas en celi
Qui en ses las m'a sans retour,
Qui tant a valor biauté et douçor,
Qu'onques ne fui las d'avoir s'amor
Ne n'iere a nul jour.
Car sovent en tel labour est mes couers, li las,
Por avoir aucun respas de vivre a honor.
Et se mau me fet greignor sentir ses regars,
Je ne m'en doi pas pleindre nes a gas,
Car c'est tout par ma folour.

Tenor:

Cumque [Evigilasset Iacob
Quasi de Gravi Solempnio Ait]

Motetus:

Those who have been badly beaten cry for a long time;
And tend to remain a long while in their tearful state;
When they have recovered,
They are afraid of their masters,
That they may again assail them.
For this reason, I,
Who am beaten more than a little, do not try to escape;
Rather, I wait for someone to rescue me
And so bear my misfortune from day to day
And hour to hour in the hope of having solace.
And out of fear I say to Love,
When he has beaten me more than a poor wretch:
"Love, I do not complain of my pain."

Triplum:

O God, from so high I have fallen so low;
I am weak and sickly with grievous pain
When I cannot find solace in the one
Who holds me irrevocably in her trap,
She who is so worthy, fair and sweet,
That I never tire of her love
And never shall.
For my poor heart often labors this way
In order to have some right to live honorably
And if her glance makes me feel pain more intensely,
I shouldn't complain about it, not a bit,
For it is all on account of my folly.

Tenor:

Cumque [Evigilasset Iacob
Quasi de Gravi Solempnio Ait]

Sara Schneider ❧ A Peek into the Montpellier Codex

Pucelete bele et avenant/Je languis des maus/Domino  *Montpellier Codex*, Fasc. 5, No. 143, f. 193v–195r

[In order of performance:]

Motetus:

Je languis des maus d'amours:
Mieuz aim assez, qu'il m'ocie
Que nul autre maus;
Trop est jolie la mort.
Alegiés moi, douce amie,
Ceste maladie, qu'amours ne m'ocie.

Triplum:

Pucelete, bele et avenant,
Joliete, polie et pleisant,
La sadete que je desir tant,
Mi fait liés, jolis, envoisiés et amant:
N'est en mai einsi gai roussignolet chantant.
S'amerai de cuer entieremant
M'amiete, la brunette, jolietement.
Bele amie,
Qui ma vie en vo baillie avés tenue tant,
Je voz cri merci en souspirant.

Tenor:

Domino

Motetus:


I languish with the pain of love:
I prefer that it kills me
Rather than any other malady;
Death is so sweet.
Swear to me, sweet beloved,
That this sickness of love will not kill me.

Triplum:

A little maid, comely and fair,
So pretty, graceful and pleasing,
The charming little one whom I desire so much,
Makes me happy, joyful, light-hearted and loving:
A nightingale singing in May is not so gay.
I will love with my entire heart
My little dark-haired sweetheart joyfully.
Fair sweetheart,
You who have so long had my life in your power,
I cry out to you for mercy with a sigh.

Tenor:

Domino

La bele estoile de mer/La bele, en qui/Iohanne  *Montpellier Codex*, Fasc. 8, No. 345, f. 397r–397v

Triplum:

La bele estoile de mer,
Qui amer doit on sans fauser,
Vueil servir et henorer
De cuer reclamer.
Virge pucele, en qui je croi,
Roïone del mont, aidiés moi!
Proiés vostre fil, le roi,
Qu'il me deigne conforter et geter de paine.
Nus ne doit joie mener, se bien ne voz aime.

Motetus:

La bele, en qui je me fi, merci cri,
Qu'ele son ami ne mete mie en oubli;
Car, voir, je l'aim si,
Que point ne m'esmai de dolor souffrir
Ne de languir nuit et jor,
Mes que ne perde l'amor de li,
Par qui tout deffi.
Mes cuers se reclaime:
"Mes fins cuers n'est mie a moi,
Ains l'a, qui bien l'aime."

Tenor:

Iohanne

Triplum:

The lovely star of the sea,
Whom one should love without deception,
Is the one whom I desire to serve and honor
From the depths of my heart,
Virgin maid, in whom I believe,
Queen of the world, help me!
Beg your Son, the King,
That He deign to comfort me and take away my pain.
No one should be joyful, unless he loves you well.

Motetus:

To the fair one, in whom I trust, I cry for mercy,
So that she doesn't forget her sweetheart;
For in truth I love her so much
That I in no way dread suffering pain
Or languishing night and day,
As long as I lose not her love,
For whom I abandon all else.
My heart cries out:
"My loyal heart belongs not to me,
But rather to the one who loves it well."

Tenor:

Iohanne

Plus bele que flor/ Quant revient/ L'autrier joer/ Flos [Filius Eius] ❧ *Montpellier Codex*, Fasc. 2,
No. 21, f. 26v–28r

[In order of performance:]

Motetus:

L'autrier joer m'en alai par un destor.
En un vergier m'en entrai pour quellir flor.
Dame plesant i trovai, cointe d'atour.
Cuer ot gai si chantoit en grant esmai:
“Amors ai! Qu'en ferai?
C'est la fin, la fin;
Que que nus die, j'amerai.”

Quadruplum:

Plus bele que flor est, ce m'est avis,
Cele a qui m'ator.
Tant com soie, vis,
N'avra de m'amor joie ne delis
Autre mès la flor qu'est de paradis:
Mere est au Signour, que si voz, amis,
Et nos a retor veut avoir tot dis.

Triplum:

Quant revient et fuele et flor
Contre la seison d'esté,
Deus, adonc me sovient d'amors,
Qui toz jors m'a cortoise et doz esté.
Moult aim ses secors,
Car sa volenté m'alege de mes dolors.
Moult me vient bien et henors
D'estre a son gré.

Tenor:

Flos [Filius Eius]

Motetus:

The other day, I went off along a detour.
I entered an orchard to gather some flowers.
I found a pleasant Lady, of fair mien.
She had a happy heart and sang out with great emotion:
“I have Love! What will I do with it?
It is the end, the end;
Whatever anyone says, I will love.”

Quadruplum:

More beautiful than a flower, in my view
Is the one to whom I devote myself.
As long as I exist, in truth,
No one will have the joy nor delight of my love
Except for this flower which is from Paradise:
She is mother to our Lord, who wants forever, friend,
To possess you and the two of us together.

Triplum:

When the return of leaf and flower
Signal the arrival of the summer season,
God, that is when I think of Love,
Who always has been courteous and sweet to me.
Much do I love her solace,
For her good will softens my pain.
Much goodness and honor come to me
From being in her service.

Tenor:

Flos [Filius Eius]

On parole/A Paris soir/Frese nouvele ❧ *Montpellier Codex*, c. 1250–1300, Bibliothèque interuniversitaire de
médecine, H. 196, Mo Fasc. 8, No. 319, f. 368v–369v

[In order of performance:]

Tenor:

Frese nouvelle! Muere France!

Motetus:

A Paris, soir et matin,
Truev'on bon pain et bon cler vin,
Bone char et bon poisson,
De toutes guises compaignons,
Sens soutie, grant baudour,
Biaus joiaus dames d'ounour;
Et si truev'on bien entredeus
De menre feur pour hommes desiteus.

Tenor:

Fresh strawberries! Fresh blackberries!

Motetus:

In Paris, night and morning,
One finds good bread and good, clear wine
Good meat and good fish,
All kinds of friends,
With clever wits, great spirits,
Beautiful, joyous noblewomen;
And one finds all this with prices
To suit a man short of funds.

Triplum:

On parole de batre et de vanner
Et de foïr et de hanner;
Mais ces deduis trop me desplaisent,
Car il n'est si bone vie que d'etre a aise
De bon cler vin et de chapons,
Et d'etre avec bons compaignons,
Liés et joiaus, chantans, truffans et amorous,
Et d'avoir quant s'on a mestier
Pour solacier beles dames a devis:
Et tout ce treuve on a Paris.

Triplum:

One speaks of threshing and winnowing,
Of digging and cultivating;
But these quite displease me,
For the only good life is to take one's ease
With good, clear wine and big fat chickens,
And to be with good friends,
Merry and joyful, singing, joking and loving,
And having all one might need
To delight beautiful women as one wishes:
And all this one can find in Paris.

S'on me regarde /Prennés i garde/ Hé, mi enfant ♣♢ *Montpellier Codex, Fasc. 8, No. 325, f. 375v–376v*

[*In order of performance:*]

Motetus:

Prennés i garde, s'on me regarde;
Trop sui gaillarde, dites le moi,
Pour Dieu vous proi.
Car tes m'esgarde, dont mout me tarde,
Qu'il m'ait ou soi, bien l'aperchoi;
Et tel chi voi, qui est, je croi,
(Feu d'enfer l'ardel) jalous de moi.
Mais pour li d'amer ne recroi,
Pour nient m'esgarde,
Bien pert sa garde:
J'arai rechoi et de mon ami le dosnoi!
Faire le doi; ne serai plus couarde.

Motetus:

Take note, if someone looks at me;
I am too daring, so tell me,
In the name of God, I beg you.
For when one looks at me, I can hardly wait
For him to have me with him;
And I see another here who is, I believe,
(May hell fire burn him!) jealous of me.
But I refuse to cease loving on his account,
It doesn't do him any good to watch me,
He's wasting his time:
I'll find an escape and have the love of my sweetheart.
I must do it; I will be a coward no longer.

Triplum:

S'on me regarde, dites le moi;
Trop sui gaillarde, bien l'aperchoi.
Ne puis laissier, que mon regard ne s'esparde,
Car tes m'esgarde,
Dont mout me tarde, qu'il m'ait ou soi
Qu'il a en foi de m'amour plain otroi.
Mais tel ci voi, qui est, je croi,
(Feu d'enfer l'ardel) jalous de moi.
Mais pour li d'amer ne recroi,
Car par ma foi
Pour nient m'esgarde
Bien pert sa garde: j'arai rechoi!

Triplum:

If anyone is looking at me, tell me;
I see well that I am too daring;
I can't stop my gaze from wandering,
For when a certain one looks at me,
I can hardly wait for him to have me with him
And receive in faith the gift of my love fully.
But here I see another who is, I believe,
(May hell fire burn him!) jealous of me.
But I refuse to cease loving on his account,
For by my faith
It doesn't do him any good to watch me,
He's wasting his time: I'll find an escape!

Tenor:

Hé, mi enfant!

Tenor:

Hé, my child!

Respite

Kyrie IV: Cunctipotens genitor Deus ♣♢ *Mass IV for Marian feasts; often used with Guillaume de Machaut's*

Messe Nostre Dame

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Sara Schneider ♣♢ Welcome to the World of Courtly Love!

Chace: Talent m'est pris ❧ Anonymous, 14th century; *Codex Ivrea*, Biblioteca Capitolare d'Ivrea, MS CXV 115, f. 10 (3/3), f. 52 (3/3)

Talent m'est pris de chanter
Cume le coqu: cucu, cucu
Quocucu da le quocu: cucu
Quocucu: cucu, cucu
Li joli tans est venus.

Talent is given to me in singing
That I may sing like the cuckoo: cuckoo, cuckoo
Cuckoo, there, the cuckoo: cuckoo
Cuckoo: cuckoo, cuckoo
Cuckoo, the joyful time has arrived!

Guillaume de Machaut, c. 1300–1377

Quant je sui mis au retour ❧ Virelai 13, Paris, Bibliothèque Nationale de France, fonds français, MSS A, B, C, & G

Quant je sui mis au retour de veoir ma dame
Il n'est peinne ne dolour que j'aie, par m'ame.
Dieux! C'est drois que je l'aim,
Sans blame, de loial amour.

When I've been to see my lady,
I feel neither pain nor sorrow, upon my soul.
God! It's only right that I should love her,
Blamelessly, in true love.

Sa biauté, sa grant douçour d'amoureuse flame,
Par souvenir, nuit et jour,
M'esprent et enflame.
Dieux! C'est drois que je l'aim,
Sans blame, de loial amour.

Her beauty, her great sweetness of amorous heat,
Through memory, night and day,
Burns and ignites me.
God! It's only right that I should love her,
Blamelessly, in true love.

Et quant sa haute valour mon fin cuer entame,
Servir la weil sans folour penser ne diffame.
Dieux! C'est drois que je l'aim,
Sans blame, de loial amour.

And when her noble worth penetrates my loyal heart,
I wish to serve her without thought of folly or infamy.
God! It's only right that I should love her,
Blamelessly, in true love.

De triste cuer/Quant vrais amans/Certes, je di ❧ Ballade 29, Paris, Bibliothèque Nationale de France, fonds français MSS A, B, E, & G

Triplum:

De triste cuer faire joyusement,
Il m'est avis que c'est chose contraire;
Mais cilz qui fait de joieus sentement,
Je di qu'il doit plus joieusement faire.
Et pour ce sont mi chant de rude affaire,
Qu'il sont tuit fait d'un cuer plus noir que meure,
Triste, dolent, qui larmes de sanc pleure.

Triplum:

From a sad heart to compose joyfully,
That, I think, is a thing contrary;
But he who composes out of joyous feelings,
I say should compose more joyfully.
And so it is that my songs are rude,
They come from a heart blacker than peat,
Grieving, distressed, weeping tears of blood.

Tenor:

Certes, je di s'en quier jugement,
Que, quant Amours un cuer destraint et maire,
Pour ce qu'avoir ne puet aligement,
De sa dame qu'est franche et de bonne aire,
Que li meschiés
Qu'Alixandres fist Daire
N'est pas si grant com cilz qui li court seure,
Triste, dolent, qui larmes de sanc pleure.

Tenor:

Truly, I say, and in this ask to be judged,
That, when Love oppresses and tortures a heart,
Because it can receive no comfort
From his lady, noble and of high bearing,
Then the suffering
Which Alexander wrought on Darius
Is not so great as that which falls on him,
Grieving, distressed, weeping tears of blood.

Motetus:

Quant vrais amans aime amouusement
De si vray cuer qu'il ne saroit meffaire,
Et sa dame a tel cuer que nullement
N'en puet merci, douceur ne grace attraire,
Cuer ne porroit avoir si debonnaire
Qui la liqueur dou sien a l'ueil ne queure,
Triste, dolent, qui larmes de sanc pleure.

Motetus:

When a true lover loves lovingly
With such true heart that he can do no wrong,
And his lady has such a heart that he can in no way
Draw from it mercy, sweetness or grace,
His heart cannot be so debonair
That its liquor would not run to his eye,
Grieving, distressed, weeping tears of blood.

Comment qu'à moy lonteinne ♣ Virelai 5, Paris, Bibliothèque Nationale de France, fonds français, MSS A, B, C, E, & G

Comment qu'à moy lonteinne soiez,
Dame d'onnour, si m'estes vous procheinne
Par penser nuit et jour.
Car souvenir me meinne
Si qu'adès, sans sejour,
Vo biauté souverainne, vo gracieus atour,
Vo maniere certaine et vo fresche coulour,
Qui n'est pale ne veinne,
Voy toudis sans sejour.
Comment qu'à moy lonteinne soiez,
Dame d'onnour, si m'estes vous procheinne
Par penser nuit et jour.

Dame, de grace pleine,
Mais vo haute valour,
Vo bonté souverainne et vo fine douçour
En vostre dous demeinne M'ont si mis
Que m'amour, sans pensée vilainne,
Meint en vous que j'aour
Comment qu'à moy lonteinne soiez,
Dame d'onnour, si m'estes vous procheinne
Par penser nuit et jour.

Mais Desirs qui se peinne
D'acroistre mon labour
Tenra mon cuer en peinne et de mort en paour,
Se Diex l'eure m'ameinne qu'à vous,
Qui estes flour de toute flour mondeinne,
Face tost mon retour.
Comment qu'à moy lonteinne soiez,
Dame d'onnour, si m'estes vous procheinne
Par penser nuit et jour.

However far away from me you are,
Honorable lady, you are close to me
In my thoughts night and day.
For memory guides me
So that always, without pause,
Your sovereign beauty, your gracious bearing,
Your assured manner and your fair complexion,
Which is neither pale nor wan,
Are constantly before me.
However far away from me you are,
Honorable lady, you are close to me
In my thoughts night and day.

Lady, you are full of grace,
But more than that, your great virtue,
Your sovereign goodness and your delicate sweetness
In your sweet domain have so enchanted me
That my love, with no base thought,
Resides in you, whom I adore.
However far away from me you are,
Honorable lady, you are close to me
In my thoughts night and day.

But Desire, which does its utmost
To increase my travail,
will keep my heart in torment and in fear of death,
If God does not hasten the hour when to you,
Who are the flower of all worldly flowers,
I may soon make my return.
However far away from me you are,
Honorable lady, you are close to me
In my thoughts night and day.

Sara Schneider ♣ Guillaume de Machaut: Superstar

Foy porter ♣ instrumental, Virelai 25/22, Paris, Bibliothèque Nationale de France, fonds français, MSS A, B, C, E, & G

Foy porter, honneur garder
Et pais querir, oubeir,
Doubter, server,
Et honnourer vous
Vueil jusques au morir,
Dame sans per.

Car tant vous aim, sans mentir,
Qu'on porroit avant tarir la haute mer
Et ses ondes retenir
Que me peüsse alentir de vous amer,
Sans fausser;
Car mi penser, mi souvenir,
Mi Plaisir et me desir
Sont sans finer en vous,
Que ne puis guerpier n'entroublir.

I want to bear faith, guard honor
And seek peace, obey
Fear, serve,
And honor you
All the way to death,
Lady without peer

For I love you so, without lying,
That one could empty the high sea
And hold back its waves
Before I would slow down my love for you,
Without falsifying;
For my thoughts, my memories,
My pleasure and my desire
Are endlessly in you,
Whom I am not able to leave or forget.

Se je souspir parfondement ♣ Virelai 36/30, Paris, Bibliothèque Nationale de France, fonds français MSS A & G

Se je souspir parfondement
Et tendrement pleure en recoy,
C'est, par ma foy, pour vous,
Quant vo faitis corps gent, dame, ne voy.

Vostre dous maintieng simple et coy,
Vo bel aroy, cointe et plaisant,
Vo maniere sans effroy,
Pris m'ont cil troy si doucement
Qu'à vous tres amoureuement entierement
Doing et ottroy le cuer de moy,
Qui loing de vous esbatement n'a n'esbanoy.

Se je souspir parfondement
Et tendrement pleure en recoy,
C'est, par ma foy, pour vous,
Quant vo faitis corps gent, dame, ne voy.

Dame, mis m'avés en tel ploy,
Bien le perçoy, que, vraiment,
En vous sens, temps et vie employ
Et toudis croy En ce talent.
Et se loing sui d'aligement
Et povrement de mercy j'oy,
Ne m'en desvoy,
Car si grant honnour nullement avoir ne doy.

Se je souspir parfondement
Et tendrement pleure en recoy,
C'est, par ma foy, pour vous,
Quant vo faitis corps gent, dame, ne voy.

If I sigh deeply
And tenderly weep in secret,
It is, I swear, for you,
When your noble fair body, my lady I do not see.

Your sweet demeanor, simple and modest,
Your fair carriage, pretty and pleasing,
Your fearless manner,
These three have seized me so sweetly
That to you most lovingly and entirely
I give and entrust my heart,
Which far from you has no joy nor pleasure.

If I sigh deeply
And tenderly weep in secret,
It is, I swear, for you,
When your noble fair body, my lady I do not see.

Lady, you have put me in such a plight,
I clearly see, that, in truth,
I use my senses, time and life for you
And always believe in this fortune.
And if I am far from relief
And hear very little of mercy
I do not swerve,
For such a great honor I do not deserve at all.

If I sigh deeply
And tenderly weep in secret,
It is, I swear, for you,
When your noble fair body, my lady I do not see.

Sara Schneider ♣ Guillaume ♥ Peronne

Jehan Vaillant, fl. 1360–1390

Par maintes foys ♣️ Virelai, Bibliothèque du château de Chantilly, MS 564, f. 60

Par maintes foys avoy recoillie
Du rosignol la douce melodie!
Mais ne s'i veult le cucu acorder;
Ains veult chanter contre ly par envie.
"Cucu, cucu" toute sa vie.
Car li veult bien a son chant descourder.
Et pourtant dit le reusignol et crie:
"Je vos comant qu'on le tue.
Tue, tue, oci, oci, Fie de li, fie de li,
Du cucu que d'amors veult parler."

"Si vous suppli, ma très douce alouette,
Que vous voulez dire vostre chanson:
Lire, lire, lirelon, que dit Dieu."
Il est temps que le roussinolet die sa chansonette:
"Oci, oci seront qui vos vont guerroyant."

"Assemblés vous, prenés la cardinette
Faites chanter la calle et le sanson.
Tués, bates se cucu pile bisson."
Il est pris, or soit mis mort.
Or aloms seurement an joli ver
Vos querés cullir la mosette, ami, ami;
Tourdis serey le dieux d'amours priant.

How many times are the skies filled
With the sweet song of the nightingale!
But the cuckoo never joins in;
He prefers to sing enviously.
"Cuckoo, cuckoo" all his life.
He wants his song to bring discord.
So the nightingale cries out:
"I command that you shall be killed.
Slain, slain, killed, killed, fie upon you, fie upon you,
Cuckoo who wants to speak of love."

"I beg you, my very sweet skylark,
Thus to sing your song:
Lire, lire, liron, as God tells you."
It's time for the nightingale's little song:
"Killed, they're killed, those who wage war with you."

"Flock together, bring the goldfinch
And make him and the starling sing out.
Kill the cuckoo and silence him."
He is taken, let him be killed.
In the lovely springtime
Praise the hawk, our friend, our friend;
And praise the god of love.

♣️ FIN ♣️



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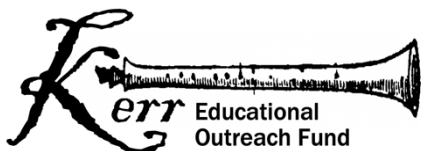
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UPCOMING CONCERTS

Austin Baroque Orchestra

Billy Traylor, Artistic Director



Keeping an Ear to the Ground

Since ancient times, musicians have used repeating patterns as a foundation for compositions and improvisations. One of the most common, the ground bass, involves a bass line that repeats itself while the voices above engage in melodic variation of increasing complexity. Later, dances based on repeating chord progressions, like the *chaconne* and *passacaille*, became popular, turning up in popular French operas and Italian concertos. This online concert event, featuring music by Handel, Vivaldi, Lully, Purcell, and more, will be recorded at St. Theresa Catholic Church in Austin and broadcast on YouTube in high definition video and audio.

Saturday, September 19, 2020, 7:30 PM

www.austinbaroqueorchestra.org

La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

Chamber Music from the Baroque and Classical Era

La Follia presents chamber music from the Baroque Era and the Classical Era by Marais, Telemann, Bach, Mozart, and Beethoven. Performing are Stephen Redfield, violin, Eric Smith, gamba and cello, Keith Womer, harpsichord, and Anton Nel, fortepiano. In this concert, we contrast how the Baroque and Classical Eras approached music written for 2-3 players. It is a mistake to think of it as some kind of ascendant evolution culminating in Beethoven, any more than it is to think of a Picasso as “better” than a Botticelli. Rather, think of it as music composed based on the norms of the time, but seeking new ways to excite the passions of contemporary listeners.

Monday, October 19, 2020, 6:00 PM

www.lafollia.org

Texas Early Music Project

Daniel Johnson, Artistic Director



The Student Becomes the Master: Monteverdi & Cavalli in Venice A Video Premiere

Claudio Monteverdi and his student, Francesco Cavalli, created musical wonders in the 17th century with ravishing works for soloists, duets, and small ensembles from their operas and songs from the 1640s and 1650s.

Premiere scheduled for late October/early November

www.early-music.org

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