

The University of Washington School of Music presents
the 53rd program of the 1990/91 season



Collegium Musicum
Margriet Tindemans, Director

C 66
1991
2-16

DAT #11, 744
CASS #11, 746
CASS SIDE A

Cynthia Beitmen, voice
Margriet Tindemans, vielle
~~Trevor Tunnacliffe, lute~~

Brechemin Auditorium

2:00 PM, February 16, 1991

ID14

Guillaume de Machaut, supreme master of the French Ars Nova, was and probably still is the most famous composer and poet of the 14th century. Born around 1300 of a noble family in the Champagne region in Northern France, he was educated at Rheims, where he returned after his service as secretary to John of Luxembourg, King of Bohemia, ended. During his time with John of Bohemia he travelled extensively throughout Europe. Machaut died at the considerable age of 77, having spent the last years of his life supervising the copying of all his manuscripts. The majority of his works are secular songs, with the exception of the famous *Messe de Notre Dame* and a few motets with liturgical connections.

Machaut's poetic work is a prime example of the second rhetoric: the renewal of the great rhetorical art of the classical Antiquity. In French 14th-century poetry it involved clever word plays, elaborate imagery, and intricate patterns of meter and rhyme. He only composed music for his own texts and apparently did not allow any of his contemporaries to set his poems to music.

Machaut's secular works are based on the main musical forms of his time, the virelai, ballade and rondeaux.

ID15
(17' 40")

Douce Dame Jolie

Fair and gentle lady, you alone rule my heart.
So sweet are the delights of the power
which you exert over my tormented heart
that it yearns only to be under your spell
and yet you do not care to soothe its pain.
I pray that your heart, since it neglects me,
may kill me soon, for I have languished too long.

~~Blaue Qui Toutes Autres Pere~~ ESTAMPE (INSTRUMENTAL)

Beauty which is the equal of all beauties,
haughty and distant towards me;
the exquisite sweetness of unrequited love
is bitter to my taste.

I wish to make it clear to my lady
that it is she who turns my joy to pain,
and that her radiant face destroys me.
All this has brought me to such a pass
that I shall die of loving.

Jolie Plaisance

Joy, pleasure and a life of honor are found by many who love,
but there are others who have only hurt, bitterness, sorrow and tears.
They say this, but I cannot agree
for in sufferings of love there is no pain
because whatever comes from her is pleasing to a lover's heart.
For Love, who is of such a noble nature,
rewards those who love without duplicity
and banishes the others from her court.

~~Honte, Paour Doubtance~~ PUIS QUE MA DOLOUR (Instrumental)

Reason, temperance in desire and integrity:
all these things must she carry in her heart.
Desire born of pleasure is so hard to resist
that people often exceed common sense and moderation.
For this reason she always pays attention to these points;
the lady who wishes to protect her honor.

Ay Mi!

Woe is me, honored Lady whom I love and desire.
From you comes the pain that causes my sickness.
Your sweet figure and delicate beauty that I worship
give only the illusion of a welcoming appearance.
This causes my heart to cry day and night,
unable to feel joy.

The Collegium Musicum of the University of Washington is an ensemble that concentrates on the music of the Middle Ages and the Renaissance. The make-up of the group changes according to programs and available students. As much as possible, copies of original instruments are used.

Since 1988 the ensemble has been directed by Margriet Tindemans, internationally-acclaimed early music specialist. Besides the four to six yearly concerts at the University of Washington campus, the Collegium performs regularly for the Seattle Recorder Society. In January 1990, the Collegium was invited to perform as part of the Cathedral Associates' Conference on Hildegard of Bingen at St. Mark's Cathedral in Seattle.

An important part of the Collegium's repertoire is New Music for Early Instruments. Yearly one concert is dedicated to newly composed works. One of the ensembles performed in Vancouver's Early Music Festival as part of a concert of new music for early instruments.