

The School of Music
presents the 65th program of the 1990-91 season

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1991
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School
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Music

University
of
Washington

The Collegium Musicum

Margriet Tindemans

Director

Guillaume de Machaut
"Flower of All Melody"

~~Thursday, March 7, 1991, 8:00 PM~~
only ~~Saturday, March 9, 8:00 PM~~
Brechemin Auditorium

DAT # 11,775

CASS # 11,776

Program

(performed after intermission)

Guillaume de Machaut, supreme master of the French "Ars Nova", is considered to be the most famous composer and poet of the 14th century. Machaut was born around 1300 of a noble family in the Champagne region. He was educated at Rheims in northeastern France, and was to return there 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, for medieval times, of 77, having spent the last few years of his life supervising the copying of all his works. The majority of his works are secular, with the exception of his famous *Messe de Notre Dame* and two 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 fourteenth 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 it appears that he did not allow any of his contemporaries to set his poems to music.

His secular works are based on the main musical forms of his time: *lais*, *virelais*, *rondeaux*, *ballades*, etc. His musical style follows that explained in Philippe de Vitry's "Ars Nova", the fundamental source of information on the development of the mensural system of notation, enabling the complicated rhythmic patterns that are so typical of Machaut's music. On the other hand, he still wrote monophonic songs, like his *lais* and *virelais*.

Messe de Notre Dame

Kyrie
Gloria
Sanctus
Agnus Dei
Ite missa est

Erin Durrett, Vicki Thomas, Richard Hill, Bill McJohn

Machaut is the first composer we know of who wrote a complete setting of the Ordinary of the Mass. The *Messe de Notre Dame* could be a mass for use on Marian feast days. It is possible that the mass was composed for the cathedral of Notre Dame at Rheims or for the coronation of Charles V at the Rheims cathedral in May of 1634.

Machaut set the various parts of the Mass in different styles: the *Kyrie*, *Sanctus*, *Agnus Dei* and *Ite missa est* use isorhythm, a technique in which reiterated melodic and rhythmic patterns of different lengths are combined in the tenor parts. The *Gloria* uses simultaneous text declamation.

Intermission

(performed before intermission)

CASS SIDE (A)

Ballade

DAT ID 2

Quant je suis mis (2:10)

When I return from seeing my lady I haven't a single care in the world. Dear God, how I love her so, with a pure and faithful love!

The memory of her gentle beauty makes me glow, day and night, with the flame of love. Dear God, how I love her so...

The very thought of her sweet perfection so melts my tender heart that my one wish is to serve her. Dear God, how I love her so...

Complainte

ID 3

Tels rit au main qui au soir pleure (5:00)

He laughs in the morning who weeps in the evening; he believes Love works for his benefit while she is attacking him and doing him wrong. Fortune does all this harm as she turns her wheel. She turns, turns again, turns it upside down. She make the happiest man sad and gloomy in no time at all.

She is not firm, stable, just, loyal or true; she is stingy, hard, fickle, traitorous, biting, deceptive; when you think she is amiable, she is bitter. She'd betray her own father and cast him from a place of honour into unspeakable misery.

Fortune has treated me just as I have told you. Once I abounded in every sort of joy, but now with a single twist she's brought me so low that my laughter has turned to bitter tears.

Now I do not dare to look her in the face, to whom my heart is devoted. I desire so much to see her, that my sad heart goes mad; I don't know what I should do, I'm so miserable.

1D4

Instrumental virelai
Liement me deport (2:20)

Rondelet

1D5

Dame, mon cuer en vous remaint (4:15)

Lady, my heart stays with you,
 although I myself must leave you.
 With true love which dwells in me, Lady,
 my heart stays with you.
 Now I pray God that your heart will love me,
 without sharing any other love.
 Lady, my heart stays with you,
 although I myself must leave you.

Virelai

Douce dame jolie (2:51)

1D6

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.

Ballade

1D7 *song version* **Honte, paour doubtance** (3:37)
 (instrumental version from Faenza Codex)

1D8

(3:07)

Chanson Royal

1D9 **Joie, plaisence et douce norriture** (5:08)

Joy, pleasure and 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 suffering 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.

1D10

Ballade
Biauté qui toutes autre pere (4:00)

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 her radiant face destroys me.
 All this has brought me to such a pass
 that I shall die of loving.

Virelai

1D11 **Ay mi! dame de valour** (1:40)

Woe is me, honoured 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.

Lament

1D12 **Armes, amours / O flour des flours** (4:57)
 F. Andrieu

Weapon carriers, loves, ladies, chivalry, clerks, musicians and writers in
 French, all sophists, all poetry, all those who have melodious voices,
 those who sing to the organ on occasion and who hold dear the gentle art
 of music, give way to grieve, lament, for it is only right, the death of
 Machaut, the noble rhetorician.

Pray for him so that he will never be forgotten, this asks of you the Bailiff
 of Valois, for their is none alive today such as he was, nor will there be
 soon again. There will be complaints of counts and kings for many years, for
 his goodly craft. Don garments of black, weep, all Champenois, for the
 death of Machaut, the noble rhetorician.

O flower of the flower of all melody, gentle master who was so adroit. O
 Guillaume, worldly god of harmony! After your deeds, who will win the
 prize over all poets? Surely, I do not know him. Your name will be a pre-
 cious relic, for it will be lamented in France and in Artois, the death of
 Machaut, the noble rhetorician.

Weep, rebec, vielle and symphony, psaltery, all courtly instruments, gitterns, flutes, harps and shawms, side-blown pipes and you of ample voice, o tympanum as well! — you must set to work; all instruments of ancient times, do your duty, noble Gauls, weep for the death of Machaut, the noble rhetorician.

It was decided to end the program with a composition in praise of Machaut by one of his contemporaries. The lament **Armes, amours** was written by Machaut's student F. Andrieu to a text by Deschamps, in which men of arms, ladies, kings, musicians, lords, counts and burghers, as well as all the courtly instruments, are asked to weep and lament the death of Machaut, the master of rhetoric, the flower of flowers of all melody. — *Margriet Tindemans*

Collegium Musicum

Margriet Tindemans, Director

Mass de Notre Dame

Debora Batista
Nancy Cushwa
Erin Durrett
Christine Eisen
George Forman
Kathryn Grant
Richard Hill

Deirdre Jasper
Jamie Koroch
Lise Kreps
Jim Lennan
Bill McJohn
Miriam Sheridan
Pamela Salimperi

Jo Slivinsky
Mina Lee Thomas
Vicki Thomas
Catherine Treadgold
Ann Wilkinson

Nasser Al-Tae, viol
Joseph Bichsel, viol
Michelle Balkenhol, recorder (March 9)
Sally Keller, recorder (March 7)
Sally Weaks, recorder

Secular works

Cynthia Beitmen, voice
Richard Hill, voice
Bill McJohn, voice
Margriet Tindemans, vielle
Trevor Tunnacliffe, lute

Music at the University of Washington

For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a worldwide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

Upcoming Concerts

Percussion Ensemble; March 10, 3:00 PM, Meany Studio Theater

Contemporary Group; March 11, 8:00 PM Meany Theater

Wind Ensemble and Symphonic Band; March 12, 8:00 PM, Meany Theater

Proconart; March 13, 8:00 PM, Brechemin Auditorium

University Symphony and Combined Choruses; March 14, 8:00 PM, Meany Theater

Keyboard Debut Series; March 14, 8:00 PM, Brechemin Auditorium

Pacific Northwest Band Festival; March 15 & 16, 8:00 PM, Meany Theater

Bruce Brubaker, pianist; March 18, 8:00 PM, Brechemin Auditorium

Opera Workshop; March 18, 8:00 PM, Meany Studio Theater

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