

University of Washington
THE SCHOOL OF MUSIC

C66
1995
3-3

presents

Roses, Lilies, Springtime...

*Medieval music celebrating the
arrival of spring*

THE COLLEGIUM MUSICUM
Margriet Tindemans, director

Voices:

Lara Asplund
Darlene Franz
Chad Hanson
Rebecca Littman
Kristen Shepherd
Anna Vinten-Johansen

Harp: Marliz Romano

Gittern: Elizabeth Brown

Rebec: Lara Asplund and Brian Nath Gray

Recorder: Darlene Franz
Sally Weaks
Nancy Wright

Viol: Michael Park and Ann Wilkinson

Vielle: Margriet Tindemans

8:00 PM, March 3, 1995

Brechemin Auditorium



School
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Music

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DAT #12,540 | CASS #12,541

PROGRAM

This program will be performed without intermission.

102 Ecco la primavera..... Francesco Landini (c. 1325 - 1397)
See how spring makes the heart happy; it is the time to fall in love.
The grass is fresh and flowers fill the meadows;
Trees are adorned in a similar manner;
See how spring makes the heart happy; it is time to fall in love.

103 Dance song: A l'entrada del tens clar..... Anonymous 12 th Century France
When the fine weather returns the April Queen invites every young man and woman to come and dance and be merry.

104 Motet-Plus bele que flor/Quant revient..... Anonymous, 13th Century France
alai/FLOS FILIUS
Pastourelle: Au renouvel du tens
At the renewing of the season, when the little blue and white flowers are coming out in the fields, I saw a lady beneath a hazel-tree, lamenting to her friend about two admirers she had. One is poor but gallant and generous, and handsome; the rich one has vast possessions, but neither good looks, nor feeling nor courtesy. The one lady says: "Take my advice: love the rich one; you will never lack anything. I would not forsake a scarlet-cloak for one of coarse-wool." The other: "I will not love the rich one. A lady who has a noble heart would not do such a thing." If you wish to love with affection and without pretence you should not expect any reward except true love.
Oh, true Love, you have forgotten me. I think of him, so beautiful, by night and day. Nightingale, go and tell him of the anguish I suffer for him, and yet I do not complain at all: he will have my love forever."

Dance song: Li joliz temps d'estey
The pretty summer time and Love make me joyous.
I feel, God, with pleasure the pains of love.

105 Pastourelle: Ce fut en mai.....
It was in May, when the season is beautiful, that I went out to play;
Near a fountain in a meadow I heard a vielle, and I saw a young girl dancing with a knight. I went to them and told them how unlucky I was since my Love did not respond to me. And sweetly they told me that they hoped God would soon send me joy too. And I went away still lamenting...

106 Estampie: Kalenda Maya..... Raimbaut de Vaqueiras (fl. 1180-1205)
Dance song: Veris ad imperia..... Anonymous, 13th Century
At Spring's command all things are renewed; the first rustlings of love weigh upon wounded hearts with plaintive melody;
The nightingale sighs; would that our sighs would be of avail.

107
Roze, Liz, Printemps..... 4'55..... Guillaume de Machaut (c. 1300-1377)
*Roses, Lilies, Springtime, flowers and the sweetest of perfumes.
you surpass them all, my love, in sweetness.*

108 6'10
So blozen wir den anger Anonymous, 13th Century Germany
Unter den Linden..... Walther von der Vogelweide (c.1170 - c.1230)
*Under the linden, where we made our bed, there you may find pretty flowers and
grass. The nightingale sang sweetly, tandaradei...*

109 4'56
Der Walt hat sich entlaubet..... Lochamer Liederbuch (15th Century)
Der Summer
Maienzit..... Neidhart von Reuental (1180 - 1250)
*May brings joy without fail; its return will help us all.
In the meadows light brown flowers and yellow ones come out through the grass.
The woods resound with the most beautiful songs.
I do not sing in the same manner; if I could I would beg someone to come and
console me; but I am desperate, my sorrows are too many; it is because of Love
that I am so lonely...*

110 6'20
Der May mit lieber zal..... Oswald von Wolkenstein (1377-1445)
O, wannlickher, wolgezierter mai..... Oswald von Wolkenstein
*O wonderful, beautiful May, your sweet sounds bring joy everywhere,
but especially where two are engaged in a spring dance.*

111 3'50
Ce mois de mai..... Guillaume Dufay (c.1400-1474)
*This month of May let us be glad and joyous and banish
melancholy from our hearts...*

Cass-side A
Cass-side B

1000-1300

During the 11th - 13th centuries the development of vernacular languages and preoccupation with courtly love had a profound influence on the secular song. The poems of the troubadours and trouveres of France and the minnesinger of Germany extolled idealistic romance and unattainable lovers, often in combination with images of spring. Though stylistic differences existed between various regions, the majority of early secular songs share certain characteristics; most composers set their poems syllabically to single-line melodies with narrow melodic ranges and repeated the same music for each poetic stanza. The relative simplicity of the music emphasizes the elaborate poetry and formal structure.

French artists wrote in several poetic genres, each named for its specific subject matter. The pastourelle, a popular dramatic form, often depicts a rustic scene. An example is *Au renouvel du tens*, which involves a dialogue between two sisters discussing the suitability of potential lovers. Dance songs often have frequent refrains which perhaps were sung by a chorus, as occurs in *A l'entrada del tens clar*. Though the composition of monophonic songs declined in the 13th century, the art of the troubadors and trouveres retained a powerful influence on ensuing polyphony. Some of these works actually contain troubador melodies, as does the Latin conductus *Veris ad imperia*, in which the tune from *A l'entrada del tens clar* appears in one of the voices.

The development of the secular song in Germany can be divided into three main periods, and in the second (1220-1300) poets began to reject the idealism of courtly love. This shift in attitude is especially apparent in the poems of Neidhart von Reuenthal (1180-1250); in them he often parodies earlier models, mocking their idealistic tone. Neidhart's sarcastic sense of irony is apparent in *Maienzit*, in which he contrasts the beauty of spring with the pain and misery of love. The tradition of the monophonic song lasted much longer in Germany than in other regions, continuing into the 14th and 15th centuries, and many consider Oswald von Wolkenstein (1377 - 1445) to be the last minnesinger. Today many German songs survive in "songbooks" compiled by various schools of composers, among which the Lochamer Liederbuch (1455-60) is an important source.

1300 - 1450

The 14th century saw a dramatic change in music style, linked to the development of a new, highly sophisticated system of rhythmic notation. Labeled the *Ars nova*, or "new art" by contemporary theorists, the music of this period is dramatically different from that which preceded it. Especially in France, composers used this new system to write extremely complex rhythms, including syncopation and shifting meters. The music of Guillaume de Machaut (ca. 1300-1377) exemplifies this new style. Machaut was a poet par excellence as well as a composer, and the art of the *trouvere* gained new life in his works. In the four-voiced song, *Roze, liz, printemps* the text appears in only one voice, and scholars speculate that the remaining parts may have been performed by instruments. Machaut weaves the melodic lines together with ingenious complexity, creating wonderfully rich sonorities.

Italy developed a distinct national style in the 14th century which focused more on melodic beauty and technical display than on rhythmic complexity. A leading composer in the second half of the 14th century was Francesco Landini (1325-97). Though blind from childhood, Landini achieved great fame as an organist, composer, and poet, and contemporary critics often spoke of the "sweetness" of his music. *Ecco la primavera* displays the Italian style in the lyrical melody and clear rhythms.

The 15th century commenced with the birth of Guillaume Dufay (1400-1474), a leading composer and international figure during his lifetime who was greatly admired by his contemporaries. Dufay's music provides a link between the medieval and renaissance periods, and the hint of imitative polyphony in *Ce moys de May* foreshadows the pervasive imitation of composers to follow.

Program notes by Danielle Pacha