

Love Conquers All

June 1, Cathedral of Immaculate Conception, 7:30; June 3, Church of St. Mary, 4 p.m; June 5, Cathedral Church of St. Luke, 7:30 p.m.

A l'entrada del tens clar Troubadour song anonymous
soloists: v. 1 Jenna Guiggey 2 Abra Mueller 3 Martin Lescault 4 Andrea Graichen 5 Molly Harmon

Dame, a vous sans retollir - women Guillaume de Machaut (1300-1377)
soloists: I. Christine Letcher; II. Rachel Keller; III Erin Chenard

Ecco la primavera Francesco Landini (1325-1397)
soloists:

Gram piant' agli ochi
Abra Mueller, Martin Lescault, Timothy Burris lute, Kathryn Sytsma,
viola da gamba

Cold Winter's Ice is Fled Thomas Weelkes
Now Let Us Make a Merry Greeting
Take Here my Heart

From 'Le Triomfe de la Constance' Michel de Montéclair (1667-1737)
Erin Chenard, soprano; Kathryn Sytsma, viola da gamba; Philip Carlsen,
cello; Timothy Burris, archlute; Bruce Fithian, harpsichord

Récitatif - Ce fut sous ces ormeaux
Air - Pour me venger de l'infidèle'
Récitatif - Mais non, d'un vain dépit
Récitatif - C'est ainsi que des feux
Air - Ne cédon point à l'Inconstance

Altri canti d'Amor - Madrigali guerrieri
Trio: Andrea Graichen, Jenna Guiggey, Martin Lescault
Bass solo: 'Tu cui tessuta han' John D. Adams
Violin I - Mary Jo Carlsen
Violin II - Lauren Hastings Genova

Violin III - Michael Albert
Viola - Bryan Brash
Viola da gamba - Kathryn Sytsma
Cello - Philip Carlsen
Theorbo - Timothy Burris
Harpsichord - Bruce Fithian

INTERMISSION

Pastoraletta: Amor vince ogni cosa H. 492 Marc-Antoine Charpentier

Filli - Molly Harmon
Eurilla - Andrea Graichen
Linco - Martin Lescault
Silvio -
Pan - John D. Adams
Violin I - Mary Jo Carlsen
Violin II - Lauren Hastings Genova
Cello - Philip Carlsen
Archlute - Timothy Burris
Harpsichord - Bruce Fithian

Mars in a fury - B major Thomas Weelkes (1576-1623)

Altri canti di Marte - Madrigali amorosi Claudio Monteverdi
Due belli occhi fur l'armi onde traffitta

Soloists: Christine Letcher, Rachel Keller, Martin Lescault, Paul McGovern, Bruce Canterbury, John D. Adams

Recorder - Michael Albert
Violin I - Mary Jo Carlsen
Violin II - Lauren Hastings Genova
Viola - Michael Bryan Brash
Viola da gamba - Kathryn Sytsma
Cello - Philip Carlsen

Archlute - Timothy Burris
Harpsichord - Bruce Fithian

St Mary Schola

Soprano: Erin Chenard, Molly Harmon, Rachel Keller, Christine Letcher
Mezzo-soprano: Andrea Graichen, Jenna Guiggey, Abra Mueller
Tenor: Bruce Fithian, Martin Lescault, Paul McGovern
Baritone, Bass: John D. Adams, Michael Albert, Bruce Canterbury, Stephen White

Violin I: Mary Jo Carlsen;
Violin II: Lauren Hastings Genova
Viola: Bryan Brash
Baroque oboe: Michael Albert
Viola da gamba: Kathryn Sytsma
Cello: Philip Carlsen
Theorbo: Timothy Burris
Positif organ: Bruce Fithian

Texts and Translations

1. A l'entrada del temps clar — eya
Per jòia recomençar — eya
E per jelós irritar — eya
Vòl la regina mostrar
Qu'el'es si amorosa
Refrain: A la vi', a la via, jelós!
Laissatz nos, laissatz nos
Balar entre nos, entre nos.

1. At the beginning of the bright season, indeed,
in order to be joyous again, indeed,

and to annoy the jealous, indeed,
the queen wants to show
that she is so amorous.

Refrain: Hit the road, hit the road, you jealous!

Let us, let us,
dance among us, among us.

*2. El' a fait pertot mandar — eya
Non sia jusqu'à la mar — eya
Piucela ni bachalar — eya
Que tuit non vengan dançar
En la dansa joiosa.*

2. She has had it announced everywhere, indeed,
that, as far as the sea, indeed,
there shan't be maiden nor young man, indeed,
who shan't all come to dance,
in the joyous dance. Refrain

*3. Lo reis i ven d'otra part — eya
Per la dança destorbar — eya
Que el es en cremetar — eya
Que òm no li vòlh emblar
La regin' aurilhosa. Refrain*

3. The king comes, indeed,
to disturb the dance, indeed
for he is in turmoil, indeed
that someone would want to steal,
the April Queen. Refrain

*4. Mais per nient lo vòl far — eya
Qu'ela n'a sonh de vielhart — eya
Mais d'un leugièr bachalar — eya*

*Qui ben sapcha solaçar
La dòmna saborosa. Refrain*

4. But his toil is in vain, indeed,
for she doesn't care for an old man, indeed,
but for blithe young one, indeed,
who would well know how to please
the savoury lady. Refrain

*5. Qui donc la vezés dançar — eya
E son gent còrs deportar — eya
Ben pògra dir de vertat — eya
Qu'el mont non aja sa par
La regina joiosa. Refrain*

5. Whoever would see her dance, indeed,
and her move her pretty body, indeed,
could well say, by his troth, indeed,
that she has no match in this world,
the joyous queen. Refrain

Dame, a vous sans retollir - Guillaume de Machaut

*Refrain: Dame, a vous sans retollir
Dong cuer, pensée, desir,
Corps, et amour,
Comme a toute la millour
Qu'on puist choisir,
Ne qui vivre ne morir
Puist a ce jour.*

Refrain: Lady, I give to you without taking back
My heart, thought, desire,
Body and love,

As the best of all
That any could choose
Or who can have lived or died
To this day.

*Verse 1 : Si ne me doit a folour
Tourner, se je vous äour,
Car sans mentir,
Bonté passés en valour,
Toute flour en douce odour
Que on puet sentir.*

*Vostre biauté fait tarir
Toute autre et anientir,
Et vo douçour
Passe tout; rose en coulour
Vous doi tenir,
Et vo regards puet garir
Toute dolour.
(Refain)*

So I need not turn to folly
If I adore you,
For without a lie
You surpass goodness in worth,
And In sweet perfume [you surpass] every flower
that can be smelled.

Your beauty makes all others
Dry up and extinguishes them,
And your sweetness
Surpasses all [sweetness]; I must maintain
You are a rose by your complexion,
And your glance can cure
Every pain.
(Refrain)

Verse 2: Pour ce, dame, je m'atour

*De tres toute ma vigour
A vous servir,
Et met, sans nul villain tour,
Mon cuer, ma vie et m'onnour
En vo plaisir.*

*Et se Pité consentir
Vuet que me daigniez oïr
En ma clamour,
Je ne quier de mon labour
Autre merir,
Qu'il ne me porroit venir
Joie gringnour.
(Refrain)*

Verse 2: Therefore, my lady, I offer myself
With absolutely all my strength,
To serve you
And place – this is no rogue's trick –
My heart, my life and my honour
At your pleasure.

And if Pity wishes to allow
That you deign to hear me
In my complaint,
I do not ask from my effort
To deserve anything else,
For there could come to me no
Greater joy.
(Refrain)

*Verse 3: Dame, ou sont tuit mi retour,
Souvent m'estuet en destour
Pleindre et gemir,
Et, present vous, descoulour,
Quant vous ne savez l'ardour
Qu'ay a souffrir*

*Pour vous qu'aim tant et desir,
Que plus ne le puis couvrir.
Et se tenrou
N'en avez, en grant tristour
M'estuet fenir.
Nonpourquant jusqu'au morir
Vostres demour.
(Refrain)*

Verse 3 Lady, where my every refuge is,
Often I am in loneliness
To weep and groan,
And when you are present I grow pale
Since you do not realise the passion
That I must endure

For you whom I love so much and desire
That I can no longer hide it.
And if you have no
Tenderness for it, in great sadness
It is finished for me.
Nevertheless, until death
I remain yours.
(Refrain)

*Ecco la primavera,
Che'l cor fa rallegrare,
Temp'è d'annamorare
E star con lieta cera.*

*Noi vegiam l'aria e'l tempo
Che pur chiam' allegria
In questo vago tempo
Ogni cosa vagheça.*

*L'erbe con gran frescheça
E fior' coprono i prati,*

*E gli albori adornati
Sono in simil maniera.*

*Ecco la primavera
Che'l cor fa rallegrare
Temp'è d'annamorare
E star con lieta cera.*

Spring has come apace
To waken hearts to gladness;
Time for lovers' madness
And to wear a happy face.

The elements together
Are beckoning to mirth;
In this delightful weather,
Delight pervades the earth.

The grass in fresh rebirth
Helps meadows come a-flower,
And every branch and bower,
Is decked with kindred grace.

Spring has come apace
To waken hearts to gladness;
Time for lovers' madness
And to wear a happy face.

Gram piant'agli ochi - Landini

*Gram piant'agli ochi, greve dogli core
Abonda senpre l'anima, si more*

*Per quest'amar' ed aspra dipartita;
Chiamo la mort'e non mi vol udire;*

*Chontra mia voglia dura questa vita,
Che mille morti mi convien sentire*

*Ma bench'ï viva, ma'non vo' sequire
Se non vo', chiara stella et dolçe amore.*

*Gram piant'agli ochi, greve dogli core
Abonda senpre l'anima, si more*

Great weeping for the eyes, heavy pain to the heart-
As the soul is filled, so it dies.

Because of this bitter and cruel departure
I call for death, but it will not hear me.

In spite of my desires, my life endures
so that I would endure a thousand deaths.

But since I live, I will follow no one
but you, shining star and sweet love.

Great weeping for the eyes, heavy pain to the heart-
As the soul is filled, so it dies.

Weelkes Madrigals

Cold winter's Ice is fled and gone
And Summer brags on ev'ry tree;
The Redbreast peeps amidst the throng
Of Wood-born birds that wanton be.
Each one forgets what they have been,
And so doth Phyllis, Summer's queen

Now let us make a merry greeting
And thank god Cupid for our meeting.
My heart is full of joy and pleasure
Since thou art here mine only treasure.

Now will we dance and sport and play,
And sing a merry roundelay.

Take here my heart, I give it thee for ever,
No better pledge can love to love deliver;
Fear not, my dear, it will not fly away,
For hope and love command my heart to stay;
But if thou doubt, desire will make it range,
Love but my heart, my heart will never change.

Monteverdi Madrigali guerrieri
(anonymous poet)

*Altri canti d'Amor, tenero arciero,
i dolci vezzi e i sospirati baci,
narri gli sdegni e le bramate paci
quand'unise due alme un sol pensiero.*

*Di Marte io canto furibondo e fiero
i duri incontri e le battaglie audaci.
strider le spade e bombeggiar le faci
fo, nel mio canto bellicose e fiero.*

Let others sing of Love (Cupid), the tender archer,
(let them sing of) the sweet charms and yearned-for kisses, let them
narrate the resentments and the longed-for reconciliations,
when one thought unites two souls.
I sing of Mars furious and fierce,
(I sing of) the harsh encounters and bold battles. in my bellicose and fierce
singing (song),
I make the swords clash and the torches explode.

*Tu cui tessuta han di cesare alloro
La corona immortal mentre Bellona
Gradite il verde ancor novo lavoro,*

Che mentre guerre canta e guerre sona,

*Oh gran Fernando, l'orgoglioso choro,
Del tuo sommo valor canta e ragiona.*

You, who has woven from Caesar's laurel
the immortal crown, as Bellona (Roman goddess of war)
enjoys again the greenness of new work
as wars are sung and sounded,
O great Ferdinand (Ferdinand II, Roman Emperor)
the proud chorus sings of your great valor and reign.

Altri canti di Marte - Madrigali amorosi
Gian Battista Marino Madrigali amorosi

Prima parte

*Altri canti di Marte e di sua schiera,
gli arditi assalti e l'honorate imprese
le sanguigne vittorie e le contese,
i trionfi di morte horrida e fera.
lo canto, Amor, di questa tua guerriera,
quant'hebbi a sostener mortali offese,
com'un guardo mi vinse, un crin miprese.
historia miserabile ma vera!*

Let others sing of the daring assaults
and honorable undertakings of Mars and his troops,
their bloody victories and contests,
the triumphs of horrible and fierce death.
I sing, Love, of this warrior maiden of yours,
How many mortal injuries I had to sustain,
how a glance conquered me, one lock of hair captured me.
A sad story, but true!

Seconda Parte

*Due belli occhi fur l'armi onde trafitta
giacque l'anima afflitta, e di sangue invece amaro pianto (giacere)
sparse lunga stagion l'anima afflitta.
Tu per lo cui valor la palma e 'l vanto*

*hebbe di me la mia nemica invitta,
se desti morte al cor, dà vita al canto.*

Two eyes were the arms in which pain lay
for the afflicted soul, and instead of blood
my afflicted soul shed bitter cries for a long time.
You (Love), through whose valor my invincible enemy
had the palm (victory) and the boast from me,
If you awaken death in my heart, give life to my song.

In his position as a poet-composer working under royal patronage, **Guillaume de Machaut** not only met the requirements of his employers, but also seemingly allowed his courtly surroundings to inspire him artistically. While he was in the service of the itinerant John of Luxembourg, King of Bohemia, Machaut became acquainted with John's daughter, Bonne of Luxembourg, for whom it is believed he wrote his verse narrative poem with lyric insertions, the *Remede de Fortune*. Among the nine lyric poems of different forms inserted with musical settings into the *Remede* is the *virelai* (a genre Machaut preferred to call *chanson ballade*) "*Dame, a vous sans retollir*." The narrative of the *Remede* clarifies the generic history of the *virelai* as a dance lyric, and Machaut's jaunty musical setting of "*Dame, a vous sans retollir*" places this now elevated, courtly *virelai* in the tradition of the dance.

The *Remede de Fortune* charts the course of a young man's maturity in the rarefied sphere of courtly love. The general progression of the lyric insertions from the archaic *lai* to the more "modern" *formes fixes* musically reflects the young man's gradual understanding of love and integration into the society of his lady over the course of the narrative. Each of the nine lyric interpolations with musical settings is issued in response to some aspect of the situation in the narrative leading up to it: in the *lai* the young man expresses his innocent optimism and the joy of loving his lady, and later utters in a *complainte* his reactions to the joys and sorrows created by the allegorical figures Love and Fortune. Hope and Love accompany the young man to his lady's castle when en route he finds her amidst dancing and great festivities. She invites him to join the dancing, and asks him to contribute a song. The *virelai*, or *chanson ballade* (a term that Machaut preferred to use to describe lyrics in the form of the *virelai*--AbbaA, in which

"A" is a refrain--and that implies a song intended for dancing), is the lover's response to his lady's request for a dance song.

Although monophonic, the musical setting of "Dame, a vous sans retollir" illustrates many levels of musical sensitivity. Machaut uses the protean rhythmic implications of imperfect tempus with major prolation to full effect, veiling the metric and rhythmic regularity traditionally reserved for popular dance music with unexpected syncopations and points of emphasis: this is now stylized dance music. Subphrases of unequal length underlie the balanced structure of the refrain. The single melody clearly delineates the firm "tonal" center on F, beginning on A and resting twice on G before concluding the refrain on F. The "B" section is five tempora in length and, constructed as two plus three tempora, continues the motif of unequal phrase lengths. Here Machaut emphasizes the home pitch F by beginning on the upper octave F (the registral high point of the song) and descending ultimately to a C, which forges a smooth "tonal" connection with the beginning of the refrain.