

Camerata California

Spring Concert

**French and Spanish Music
of the 14th, 15th, and 16th centuries**

**Saturday, March 18, 2000 at 7:30 p.m.
Northminster Presbyterian Church
315 E. Alvin Drive, Salinas**

and

**Sunday, March 26, 2000 at 3:00 p.m.
St. Luke's Episcopal Church
20 University Avenue, Los Gatos**

The Players

Vernon Read – Artistic Director; tenor; recorders; krumhorn; psaltery; percussion

Mary Anne James – soprano; recorders; krumhorn; psaltery; percussion

Lettie Smith – soprano; recorders; krumhorn; rankett; percussion

Jennifer Randolph – soprano; recorders; krumhorn; guitar; psaltery; percussion

Mike Megas – tenor; recorders; krumhorn; guitar; percussion

Ted Lorraine – baritone; crotales; percussion

About Camerata California

Camerata California is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through Baroque eras. The ensemble is led by Dr. Vernon Read, who, before retirement, taught and led Early Music at San Jose State University. The six ensemble members all have varied, long-standing musical experience. We are always looking for skilled musicians to join us for rehearsals and performances throughout the year.

The Program

The Llibre Vermell

Anon. (14th c.) Montserrat, Spain

- O virgo splendens
- Laudemus virginem
- Splendens ceptrigera
- Mariam matrem virginem
- Los set gotex recomptarem
- Polorum regina omnium
- Imperayritz de la ciuitat ioyasa
- Stella splendens
- Ad mortem festinamus
- Cuncti simus connentes

The Burgundian Court

- Le jour s'endort
- A madame playsante
- Je me complains piteusement

Guillaume Dufay (ca. 1400 – 1474)

Arnold de Lantins (fl. ca. 1450)

Guillaume Dufay (ca. 1400 – 1474)

Medieval Dance

- Estampie
- Domino

Anon (14th c.)

Anon (ca. 1200)

Intermission

Burgundian Song-Motet

- O Gloriosa

Johannes Touront (late 15th c.)

French Entertainments – Chanson and Dance

- Pour ung plaisir
- Quand l'ennuy facheux vous prend
- Bransle
- Belle qui tiens ma vie
- Bransle de Bourgogne

Claudin de Sermisey (ca.1490 – 1562)

Guillaume Costeley (1531 - 1606)

Claude Gervaise (pub.1557 by Pierre Attaignant)

Anon. (pub.1589 by Thoinot Arbeau)

Claude Gervaise (pub.1557 by Pierre Attaignant)

The 16th Century Spanish Court

- Todos los bienes del mundo
- La Spagna
- Ay triste que vengo
- De los alamos vengo

Juan del Encina (1469 – ca. 1530)

Anon. (early 16th c.)

Juan del Encina (1469 – ca. 1530)

Juan Vasquez (ca. 1510 – ca. 1560)

Texts and Translations

O Virgo splendens

O Virgo splendens,
Hic in monte celso,
Miraculis serrato fulgentibus ubique,
Quem fideles conscendunt universi,
Eia, pietatis oculo placato,
Cerne ligatos fune peccatorum,
Ne infernorum ictibus graventur,
Sed cum beatis tua prece vocentur.

O Virgin, shining brightly,
Here on this high mountain,
That has been serrated all over by radiant wonders,
And that all of the faithful climb,
O, with the gentle eye of love,
Behold those caught in the bonds of sin,
So that they will not have to endure the blows of hell,
But rather be called among the blessed through your
intercession.

Laudemus virginem

Laudemus virginem mater est
Et eius filius Jhesus est.

Let us praise the Virgin who is a mother,
And her Son, Jesus.

Laudemus virginem

Splendens ceptrigera,
Nostrisis advocata Virgo puerpera.

Radiant sceptered ruler,
Intercede for us, Virgin Mother.

Mariam, matrem

Mariam, matrem virginem attolite,
Jhesum Christum extolite concorditer.
Maria seculi asilum defende nos,
Jhesu tutum refugium, exaudi nos,
jam estis vos totaliter diffugium
Totum mundi confugium realiter.

Extol Mary, the Virgin Mother,
Praise Jesus Christ with all your hearts.
Mary, sanctuary of the world, protect us,
Jesus, safe refuge, hear our prayer,
Indeed you are fully our place of refuge,
Truly a safe place of shelter.

Los set gotex

Los set gotex recomptarem, et devotament cantant,
Humilment saludarem la dolca Verge Maria.
Ave Maria gratia plena,
Dominus tecum, Virgo serena.

Let us recount the seven joys and sing devotedly,
Let us humbly hail the sweet Virgin Mary.
Hail Mary, full of grace,
The Lord is with you, serene Virgin.

Polorum regina

Polorum regina omnium nostra,
Stella matutina, dele scelera.
Ante partum, Virgo Deo gravida,
Semper permansisti inviolata.
Stella matutina, dele scelera.

Queen of all the heavens,
Star of the morning, redeem our sins.
Before the birth, Virgin, though pregnant,
You were still immaculate.
Star of the morning, redeem our sins.

Imperayritz de la ciutat ioyasa

Imperayritz de la ciutat ioyasa,
De paradís ab tot gaug eternal,
Neta de crims, de virtuts habundosa,
Mayres de Dieu per obra divinal,
Verges plasen, ab fas angelical,
Axi com sots a Dieu molt graciosa,
Placaus estar als ficels piadosa,
Pregant per lor al Rey celestial.

Queen of the joyous city,
Of paradise with all its eternal joys,
Free of sin, abundant in virtue,
Mother of God through divine grace,
Kind Virgin with angelic face,
Just as you are gracious before God,
Be merciful unto us humble children,
And intercede for us before the heavenly King.

Stella splendens

Stella splendens in monte ut solis radium,
 Miraculis serrato, exaudi populum.
 concurrunt universi gaudentes populi,
 divites et egeni, grandes et parvuli,
 ipsum ingrediuntur, ut cernunt oculi,
 et inde revertuntur graciis repleti

Star, that like the sun's ray shines on the mountain,
 Serrated miraculously, lend ear to your people.
 All of them come with quick and happy step,
 Both rich and poor, high and low,
 To climb the mountain as soon as they see it,
 From it they leave filled with grace.

Ad mortem festinamus

Ad mortem festinamus, peccare desistamus.

Scribere proposui de contemptu mundano,
 Ut degentes seculi no mulcentur in vano.

Jam est hora surgere a sompno mortis pravo.

Toward death we direct our steps quickly, let us stop our
 sinning.

I have resolved to write with contempt of the world,
 So that those who stay in the world will not let
 themselves be flattered in vain.

The time is already here to rise from the lovely sleep of
 death.

Cuncti simus

Cuncti simus concanentes: Ave, Maria.
 Virgo sola existente, en affuit angelus,

Gabriel est appellatus atque missus celitus,
 Clara facieque dixit: Ave, Maria.

Let us all sing together: Hail, Mary.

When the Virgin was alone, behold, an angel came to
 her,

It was the angel, Gabriel and he was sent from heaven,
 With radiant countenance he exclaimed: Hail Mary.

Le jour s'endort

Le jour s'endort, aussi fait la saison,
 Et le prince d'amour l'a commandé
 Pour reciter ballade gracieuse,
 Qui soit plaisante a sa dame amoureuse,
 Et se tiene gracieuse et joli,
 Joyeusement paradey quelque mai,
 Et il aura guerdon de parli,
 Le premier jour de ce doux mois de mai.

The day is falling asleep, and the season Winter as well,
 And the prince of love has commanded
 The recitation of graceful ballades,
 Which would please his ladylove,
 To keep her good-humored and charming,
 Joyfully adorned for May,
 And there will be a round table for chit-chat,
 The first day of this sweet month of May.

A Madame playsante

A madame playsante et belle,
 Vueil je donner un chapelet
 De mariolaine et de moget,
 Car des aultre c'est la plus belle.

To my pleasant and beautiful lady,
 I would like to give a necklace
 Of marjoram and lilies of the valley,
 Because of all the ladies, she is the most fair.

Je me complains

Je me complains piteusement
 A moy tout seul plus qu'a nullui,
 De la grieste paine et tourment
 Que je souffre plus que ne di.
 Dangier me tient en tel soussi,
 Qu'eschever ne puis sa rudesse,
 Et fortune le veult aussi,
 Mais par ma foi ce fait jonesse.

I plaintively bemoan my fate,
 To myself alone, more than to anyone else,
 Of the grief, pain and torment
 Which I endure to an unspeakable degree.
 Her guardian keeps me in a very anxious state,
 Since I cannot avoid his insults,
 And lady luck seems to want the same thing,
 But, I swear, all of this is the result of being young.

Vergine bella

Vergine bella, che di sol vestita, coronata di stelle,
Al sommo sole piacesti sì, che in te sua luce ascose,

Amor mi spinge a dir di te parole,
Ma non so incominzar senza tu aita,
E di colui ch'mando in te si pose.
Invoco lei che ben sempre rispose
Chi la chiamò con fede
Vergine, s'a mercede mmiseria estreme dell 'humane
chose
Già mai ti volse al mio prego t'inchina,
Soccorri alla mia guerra,
Benchi'i sia terra, e tu del ciel reina.

O gloriosa regina mundi

O gloriosa regina mundi
succurre nobis pia
Ad te clamantibus
Qui a tu genuisti
Salvatorem in gentibus.
Ave virgo pulcherima
In gratiis uberrima
Ave virgo regina
Salutem protulisti, Amen.

Pour ung plaisir

Pour ung plaisir que si peu dure,
J'ay enduré peine et travailx,
J'en ay en de trop grans assaulx,
Or Dieu me doint bonne aventure,
Fortune a faict sur moy ses saulx.

Quand l'ennuy fâcheux

Quand l'ennuy fâcheux vous prend,
N'attendez point qui'il entame.
Venez et je soys infame,
S'en riant, ne vous que rise,
J'ay du passetemps, madame, pour dix.

Belle qui tiens ma vie

Belle qui tiens ma vie
Captive dans tes yeux,
Qui m'as l'âme ravie
D'un souriz gracieux,
Viens tôt me secourir,
Ou me foudra mourir.

O beautiful virgin, clothed in the sun, crowned with stars,
You who found such favor with the highest Sun
that he hid his light in you,
Love drives me to speak of you,
But I cannot even begin without your aid,
And the aid of him who established himself in you.
I call upon her who has always answered those
Who named her with faith.
Lady, if extreme misery in human beings ever turned you
to pity,
Bend down to my prayer,
Help my struggle,
Though I am earth, and you the Queen of Heaven.

O glorious Queen of the world
Help us supplicants,
Who cry aloud to you,
Who bow before you,
Savior of the people.
Hail most beautiful Virgin
Of ever-increasing esteem
Hail Virgin Queen,
Intercede for our salvation, Amen.

For the sake of a single, fleeting pleasure,
I have borne difficulty and effort.
I am battered by my own project,
Since God has given me great hope of success,
But Luck has made me the object of its assaults.

When annoying boredom seizes you,
Don't wait until the damage is done.
Come, and I'll be darned,
If in laughing, I don't make you laugh too!
I have plenty of entertainments, my lady.

Beautiful one who holds my life
Prisoner in your eyes,
Who has overwhelmed my soul
With a gracious smile,
Come quickly to my aid,
Or I will surely die.

Todos los bienes del mundo

Todos los bienes del mundo,
 Passan presto y su memoria,
 Salvo la fama y la gloria.
 El tiempo lleva los unos a otros fortuna y suerte,

Y al cabo viene la muerte, que no nos dexa ninguno.
 Todos son bienes fortuneos,
 Y de muy poca memoria,
 Salvo la fama y la gloria.
 La fama vive segura, aunque se muera su dueño,
 Los otros bienes son sueño,
 Y una cierta sepultura.
 La mejor y mas ventura,
 Passa presto y su memoria,
 Salvo la fama y la gloria.

All the goods of the earth,
 Pass quickly out of memory,
 Except fame and glory.
 Time carries away some, others are taken by fortune and
 luck,
 In the end comes death, which leaves us with nothing.
 All goods are from fortune,
 And fade quickly from memory,
 Except fame and glory.
 Fame survives safely, even if its owner dies,
 All other goods are a dream,
 And go to the grave.
 The best and greatest ventures,
 Pass quickly out of memory,
 Except fame and glory.

Ay triste que vengo

¡Ay triste, que vengo vençido d'amor!
 Maguera pastor.

Alas, I am conquered by love!
 Even I, a shepherd.
 (The poor shepherd goes to market and is smitten with
 love for a lady of high rank – a hopeless case for a low
 born man!)

De los alamos vengo

De los álamos vengo, madre,
 De ver como los menea el ayre,
 De los álamos de Sevilla,
 De ver a mi linda amiga.
 De los álamos vengo, madre,
 De ver como los menea el ayre.

I've just come from the poplars, mother,
 From watching them sway in the breeze,
 From the poplars of Seville,
 From seeing my sweet beloved.
 I've just come from the poplars, mother,
 From watching them sway in the breeze,

Pase el agoa

Pase el agoa, ma Julieta dama,
 Venite vous a moy.
 Ju me'n anay en un vergel,
 Tres rosetas fui coller,
 Ma Julioleta, dama, pase el agoa,
 Venite vous a moy.

I crossed the water, my Juliet, my lady,
 Now you come to me.
 I went into a garden,
 I went to pick three roses,
 My little Juliet, cross the water,
 Now you come to me.

A Note on Translations

No – we didn't forget to spell-check the Texts and Translations, but you may notice quite a few differences between modern and early French and Spanish spellings, and a few words that aren't in the modern dictionary. We use the modern pronunciations in singing, but retain the original spellings.

Acknowledgements

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Program Notes

Llibre Vermell

The *Llibre Vermell* (or “The Red Book” for the color of its cover page) is a collection of late 14th century songs written by monks of the monastery of Montserrat in Catalonia, to provide pilgrims with an appropriately decorous repertoire of songs and dances during their visit to the Black Virgin of Montserrat. The songs are in the French Ars Nova style, and mostly in Latin (two are in Catalanian). They range from a hymn to the Virgin Mary of Monte Serrato to a “Dance of Death” (*Ad mortem festinamus*) – the oldest known surviving example with music addressing the Black Death which ravaged Europe from 1347 to 1348.

Guillaume Dufay (ca.1400-1474) and the Burgundian composers

This year we celebrate the six-hundredth anniversary of Dufay’s birth! (as far as can be established). French composer **Guillaume Dufay** born in or around Cambrai, one of the primary musical centers of the era and a highly significant staging ground for the structural principles of the high Renaissance. Dufay is widely recognized today for his role in the development of Western music – he held positions in many musical centers of Europe, and was acknowledged by his contemporaries to be the leading composer of his day. He wrote in most of the forms in use during his lifetime, with 150 works surviving, both liturgical and secular. Dufay represents the generation comprising the so-called Burgundian composers, which flourished in the territory ruled by the Dukes of Burgundy. He is represented on our program by the chanson *Le jour s’endort, Je me complains*, an imitative *ballade* for three equal voices, and *Vergine Belle*, a setting of a *canzone* by Francesco Petrarca. Although the language and form of the last composition is Italian, we couldn’t resist adding this Dufay masterpiece to our program of French and Spanish music.

A madame playsant, by Burgundian composer **Hugh de Lantins**, is a *rondeau* form – one of the typical poetic forms used in courtly compositions of the 15th century and earlier. Secular French poems were preserved in beautifully illuminated books known as *chansonnières*, and many musical examples survive. *O gloriosa* by **Johannes Touront** was a popular song-motet of the Burgundian Court of Philip the Good – where artists, musicians, and poets gathered to enjoy the patronage of a wealthy and cosmopolitan court.

A favorite type of dance at the Burgundian court was a jaunty *basse danse*, featuring improvisations over a slow-moving bass line. Even the earliest *basse danze* in Italy were meant as much for performance in front of an audience (often consisting of visiting Spanish dignitaries), as for dancing. The *basse danse* melody, *Il Re di Spagna* (also called *La Spagna*), appears in sources of various nationalities and is probably Spanish in origin, although it is the only one known to appear in both a French and an Italian dance manual. The tune also survives incorporated into various polyphonic settings. Our version features several instruments on the cantus firmus, with the rankett on a swift-moving bass line.

Medieval Dance

Estampies (*estampidas* in Spain, or *istampies* in Italy), are among the earliest known examples of medieval instrumental music – derived from both folk music and the influence of the Church. The tunes could have been played by medieval *jongleurs* to accompany members of the court as they danced (or stamped?) All examples are notated very sparingly since improvisation was expected.

Our second selection, *Domino*, is really misnamed as dance, although we have chosen to perform it instrumentally. This is an example of *organum* of the Parisian Notre Dame school, in which a Gregorian melody is used as a cantus firmus and the top voice embellishes on the chant. Polyphonic music developed in northern France from the 12th to the 14th centuries from these kind of origins.

French Entertainments – Chanson and Dance

The spread of the chanson and instrumental repertory was in large part due to a number of enterprising music printers, many of whom seem to have played an active musical role by arranging or collecting the pieces which they published. One of these was the Parisian **Pierre Attaignant** (1494 – 1455), who collected and published chansons of Claude Gervaise, Claudin de Sermisey and others.

Claude de Sermisey (1490-1562) first comes into historic notice as an 18-year-old in the service of the Sainte-Chapelle in Paris. He was attached to the court of François I, the symbol of the Renaissance in France, and as a courtier, witnessed some of the landmark events of the era. His compositions, whether liturgical or secular, were primarily intended for singing. **Claude Gervaise** (fl. ca. 1550) was a violinist in the French courts of François I and Henri II. Three of his six volumes of dances have survived, and a number of his secular songs were published in collections in popular collections of his era. **Guillaume Costeley** (1531-1606), was court organist to Charles IX of France. His body of work is polyphonic secular songs for 4 to 6 voices.

Belle qui tiens ma vie is a popular chanson featured in *Orchésographie*, a dance treatise published in 1589 by **Thoinot Arbeau** (ca. 1519-1595) – Arbeau (or Arbot) being an anagram of his real name, Jehan Tabourot. Intended for a middle class amateur audience, *Orchésographie* is one of our most valuable sources on 16th century dances, dance music, and social mores. Arbeau himself recommends looking to books of music printed by Pierre Attaignant and by Nicolas du Chemin in Paris for more music for *basses danses* and *pavanes*.

The Spanish Court in the 16th Century

In the 15th and 16th century, Spain paralleled its political expansion with maximum musical development. This “Golden Age of Spanish Music” lasted almost two hundred years.

Collections such as the *Cancionero de Palacio*, contained hundreds of songs of all flavors, mostly written for three or four voices, and most in the form known as *villancico* (literally, “rustic song”). Much of the poetry and music of **Juan del Encina** (1468 – ca. 1530) can be found in this collection. Encina was the most important composer of the reign of Ferdinand and Isabella, and is known as the founder of Spanish drama. Most of his plays ended with a musical *villancico*, such as the somewhat moralistic *Todos los bienes del mundo*.

Juan Vasquez (ca. 1510 – ca. 1560) was a prolific composer of secular songs, some of which were based on folk tunes. *De los alamos vengo* features a very simple folk tune in the tenor line that enters at various intervals amongst the other complex polyphonic lines.

The Instruments

Many early music groups use only modern copies of medieval and Renaissance instruments (very few working instruments survive past the 17th or 18th centuries), but Camerata California also exploits such instruments as the modern guitar to recreate the sound and spirit of the era. For example, you probably wouldn’t find a bowed psaltery (probably a folk instrument of the mid-20th century) in a medieval band, but you would hear the sound of a *vielle* – and that’s the kind of sound we try to re-create. So sit back, close your eyes, and enjoy a ride into the past.

Recorder – Wind instruments such as flutes and recorders are very old indeed. Recorders started to look more or less like their modern counterparts in the middle ages, and began to be made in several different sizes and ranges by the 14th century. Recorder playing had achieved a high degree of technical accomplishment by the 16th century, and a wide range of sizes offered a number of separate consorts within the recorder family.

Krumhorn – The word krumhorn means literally “curved horn”. It has a double-reed covered by a cap so that – unlike the oboe or bassoon – the reed isn’t touched directly. They are the earliest (ca. 1500 – 1620) and by far the most common of the reed-cap instruments. Although the shape and sound of the krumhorn might be unusual (sometimes “kazoo” comes to mind), the musical life of the krumhorn was a serious one, and they were often played in consorts like recorders.

Rankett – The rankett (also called rackett) is a double-reed instrument in which the bore is folded in on itself. The bass rankett actually plays as low as a bassoon, in spite of being only just over a foot high, due to a maze of tubing within the cylindrical body.

Psaltery – The plucked psaltery consists of a sound box with tuned strings and is played either resting on the lap or leaning up against the chest. It developed in the Near East and filtered into Europe during the Crusades, and was regularly illustrated from the 12th century onward. Many literary references to the psaltery list it in mixed ensembles, and as a solo instrument. The shape varied enormously from trapezoid to the curved “pig snout” type.