

## The Instruments and Instrumentation

Although we are fortunate to have access to a fairly large spectrum of early instrument replicas, 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-20<sup>th</sup> century) in a medieval band, but you would hear the sound of a vielle—and that is the kind of sound we try to recreate. So sit back, close your eyes, and enjoy a ride into the past.

Few published works of the 16<sup>th</sup> century and earlier included specifics of orchestration. We can, however, make educated guesses based on written and visual evidence. Sources indicate that brass instruments such as cornetto and sackbut were typically grouped with voices; lute with viols; and crumhorns with shawms and sackbut. The style of music also tells us what instruments are appropriate. For example, viola da gamba can swell in volume and sustain notes for an expressive vocalistic line. A lute can play rapid florid parts, but cannot sustain long tones. Recorders and capped reed instruments sound good played in consorts, or mixed with other instruments, but they have limited range of volume. We can also look to the composer and country of origin, since real and distinct regional styles of performance were evident in 16<sup>th</sup> century Europe, including differences in local preference of instruments and style of singing.

**Crumhorn** (or krumhorn)—The word crumhorn means literally “curved horn.” The instrument 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 (c.1500-1620) and by far the most common of the reed-cap instruments. Although the shape and sound might be unusual (sometimes “kazoo” comes to mind), the musical life of the crumhorn was a serious one, and they were often played in consorts like recorders.

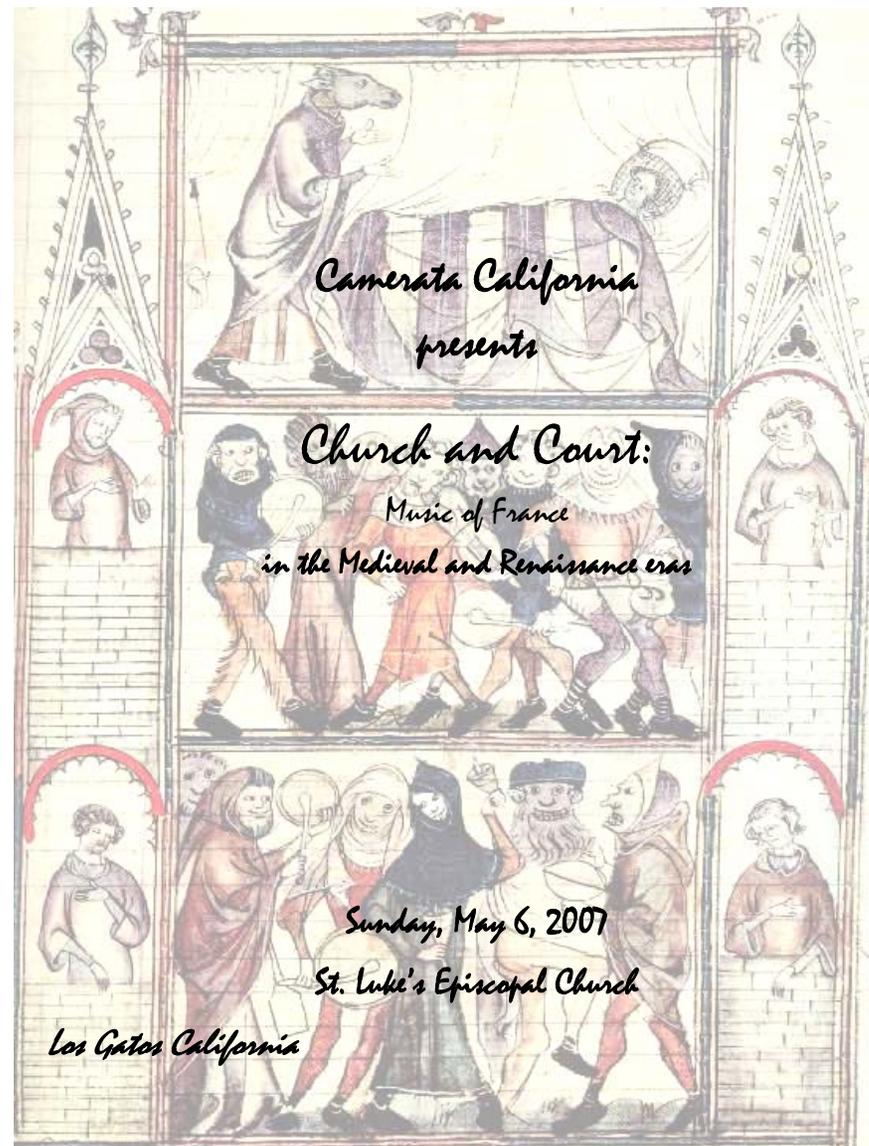
**Cornamuse**—The cornamuse is a relative of the crumhorn. It has a reed-cap like the crumhorn, but is straight and has a much softer and sweeter sound.

**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 12<sup>th</sup> century onward. Many literary references to the psaltery list it both in mixed ensembles and as a solo instrument. The shape varied enormously from trapezoid to the curved “pig snout” type. We use a modern bowed psaltery (of 20<sup>th</sup> century origin) to create the droning sound of a medieval stringed instrument such as the vielle.

**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 14<sup>th</sup> century. Recorder playing had achieved a high degree of technical accomplishment by the 16<sup>th</sup> century, and a wide range of sizes offered a number of separate consorts within the recorder family.

**Rankett** (or rackett)—The rankett 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.

**Rauschpfeife**—This reed-cap instrument produces a screaming sound (it is also known as schreierpfeife) that carries well outdoors and competes well with other loud consort instruments such as the shawm.



## Program

### **The School of Notre Dame**

*Alle psallite cum luya* Anon. 13th cent  
*Quant voi / Virgo virginum / Hec dies (2)* Anon. (Montpelier Codex)  
13th cent

### **Le Roman de Fauvel, c.1316**

*Quare fremuerunt* Philippe de Vitry 1291-1361  
*In mari miserie* Philippe de Vitry 1291-1361  
*Ad solitum vomitum* Philippe de Vitry 1291-1361  
*Fauvel nous a fait présent* Philippe de Vitry 1291-1361

*Mon seul plaisir, ma douce joye* Johannes Bedyngnam d.c.1459/60  
Le Chansonnier Cordiforme

*O bone Jesu* Loyset Compere c.1445 – 1518

*Quand je bois (Tourdion)* anonymous  
attr. Pierre Attaignant c.1494 - c.1551

### **Chansons**

*Il fait bon aimer l'oiselet* Antoine de Févin c.1470 - c.1512  
*Qui ne regrettoit le gentil Fevin* Jean ton c. 1470 - 1522  
*Un gentil amoureux* Claude le Jeune c.1528 - 1600  
*Et d'ou venez vous, madame Lucette?* Pierre Moulu c.1480/90 - c.1550

*Pavan & Galliarde* Pierre Attaignant c.1494 - c.1551  
(4e livre Fo.VII)

*Ce fut amour* Pierreassereau fl. 1533-5  
*Bon jour m'amie* Claude le Jeune c.1528 - 1600  
*Il estoit une fillette* Clement Janequin c. 1485 - 1564  
*Las! Il fauldra* Anon. c.1530  
*Hau, hau, hau le boys* Claudin de Sermisy ca.1490 – 1562

## The Players

Mary Anne James – on leave  
Sam Kiteley – bass voice, sackbut, viola da gamba, crumhorn  
Ted Lorraine – baritone voice, bells, percussion  
Mike Megas – recorders, keyboard, crumhorn  
Ken Miller – tenor voice, recorders, crumhorn, galute, percussion  
Jennifer Randolph – soprano voice, recorders, guitar  
Lettie Smith – soprano voice, recorders, shawm, rankett  
Richard Stefanko, tenor voice, percussion

### **About Camerata California**

Camerata California is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through the early Baroque eras. The ensemble was inspired by Dr. Vernon Read, who taught and led Early Music at San Jose State University for many years. The members all have varied, long-standing musical experience.

Camerata is always looking for skilled musicians to join us for rehearsals and performances throughout the year. Contact us at [majames@rjweb.org](mailto:majames@rjweb.org).

### **Acknowledgements**

Thanks to Jennifer Randolph for coordinating our rehearsals, updating our website, and providing program notes; to Mary Anne James for French and Latin pronunciation research, program notes and program production; to Ted Lorraine and Lettie Smith for publicity; and to St. Luke's Episcopal Church for their gracious hospitality. Special thanks to Dr. Ed Harris and San Jose State University School of Music and Dance for access to the early instrument collection.

## **Texts, Translations and Notes**

### **Old and Middle French**

If you are familiar with modern pronunciation of French and the current choral pronunciation of Latin, you may notice that our usage in this concert is different from those. Striving for some historical authenticity, we researched Old and Middle French, which were in use from about 1100 to about 1610. Over this time span, French became the official state language, superseding the Langue d'Oc of the south and the Langue d'Oil of the north. The pronunciation underwent modification about every century, which was a further challenge. Latin was spoken pretty much like French, omitting final sounds and using mostly French vowels

### **School of Notre Dame**

Early in the 12th century the center of musical activity shifted to the church of Notre-Dame in Paris, where first, two-part organum was refined, and then the rhythmic patterns already well-known in secular music were incorporated, adding more than one part to the cantus firmus (the “given” or pre-existing plainsong melody). Adding words to the added part or parts resulted in the motet (from the French word “mot,” meaning “word”. At first the words given to the motet were a commentary in Latin on the text of the original plainsong tenor. Later in the 13th century the added words were in French and secular in nature. Finally, each added part was given its own text, resulting in the classic Paris motet: a three-part composition consisting of a portion of plainchant (tenor) overlaid with two faster moving parts, each with its own secular text in French. At the same time another polyphonic form, the conductus, was flourishing. These processional pieces differed from a motet in that the basic part was not plainsong and that all parts sang the same Latin text. The conductus gradually disappeared with the rise of the motet, which served both liturgical and secular functions.

#### **Alle psallite cum luya (conductus)**

**Anon. 13th cent**

This text is a trope, or embellishment, of the word Alleluia. The composition is found in the Montpellier Codex. The two upper parts are in canon with each other, like a round. The lower part is a repetitive foundation.

Alle, psallite cum luya -- Alleluia

Alleluia = Praise God  
Psallite = play on a stringed instrument  
cum = with

#### **Quant voi / Virgo virginum / Hec dies (motet)**

**13th cent Anon. (Montpellier Codex)**

The most extensive and important source for the thirteenth century motet is the Codex Montpellier, which contains a variety of two, three, and four-voice motets

with Latin, French, and mixed texts.

*I. Quant voi revenir  
D'esté la saison  
Que le bois font retentir  
Tuit cil joli oisillon  
A donc pleur et souspir  
Pour le grant desir  
Qu'ai de la bele Marion  
Qui mon cuer a en prison.*

When I see the return of  
Summer, the season  
When the woods resound  
With the song of this pretty bird  
Which has both tears and hope  
For the great wish  
Which I have for beautiful Marion,  
Who has my heart imprisoned.

*II. Virgo virginum  
Lumen luminum  
Restauratrix hominum  
Que portasti Dominum  
Per te Maria  
Detur venia  
Angelo nunciae  
Virgo es post et ante.*

Virgin of virgins  
Light of lights  
Restorer of mankind  
Who bore the Lord  
Through you, Mary,  
Let grace be given  
As the angel announced:  
You are a Virgin before  
and after.

*III. Haec dies (probably “haec est dies  
quam fecit Dominus exultemus et laetemur  
in ea.”)*

This is the day the Lord has made, let us  
rejoice and be glad in it.

### **Le Roman de Fauvel, c.1316**

The Roman de Fauvel is a strongly satirical poetic work featuring the allegorical exploits of a clever horse named “Fauvel” – named for the seven sins attributed to the church: Flaterie, Avarice, Vilanie, Variété (fickleness), Envie, and Lacheté (cowardice). The original poem was written by Gervais du Bus in 1310, with music added several years later. The later pieces are in the ars nova (New Art) style, and attributed to composer Phillipe de Vitry.

#### **Quare fremuerunt (Roman de Fauvel)**

*Quare fremuerunt gentes et populi?  
Quia non viderunt monstra tot oculi  
Ne que audirunt in orbe seculi  
Senes et parvuli prelia que gerunt  
Et que sibi querunt reges et reguli  
Hec, in quam, inferunt Fauvel et Falvuli.*

Why do nations and people complain? It is  
because they have not seen with their own  
eyes nor heard of the wonders and the  
battles caused by Fauvel and his offspring.

“Quare fremuerunt” parodies Psalm 2, a well-known and highly dramatic Messianic Psalm. The song portrays the never-ending battle waged by hell against Christ and the kingdom of God. The unusual (and somewhat irritating) minor second interval between the two voices references this struggle.

### ***In mari miserie (Roman de Fauvel)***

*In mari miserie, maris stella  
Errantes cotidie a frocella  
Defende nos et precare dominem fie  
Ut at portas glorie nos trahat per hoc mare  
nos  
Que Fauvel faciat superare.*

In the ocean of misery, star of the sea,  
protect us from the storm, we who mislead  
ourselves daily, and affectionately call on  
the Lord, who drags us by this sea right up  
to the gates of glory, and who causes us to  
overcome Fauvel.

### ***Ad solitum vomitum (Roman de Fauvel)***

*Ad solitum vomitum ne redeas, paveas  
Interitum meritum preteritum doleas  
Propositum foveas, ad ganeas neceas, ne  
pereas pereas  
Provideas subitum exitum, et caveas  
vetitum reditum  
Ad obitum, sollicitum, si oculum  
converteris oderis  
Hoc seculum in quo tenet baculum  
Fauvellus et anulum*

Do not return to your habitual vomiting; do  
not go to taverns.  
Instead, imagine your end, a road with no  
return. If you turn an uneasy glance  
towards death, you will detest this century  
in which Fauvel holds the scepter and the  
ring.

### ***Fauvel nous a fait présent***

*I – triplum  
Je vois douleur avenir,  
Car tout ce fait par contraire.  
Chemin ne voie tenir  
Ne veut nul par quoi venir  
Puist a bien n'a raison faire.  
Je vois douleur avenir,  
Car tout ce fait par contraire.*

I see grief coming,  
since everything happens backwards.  
The roads are uncertain.  
No one knows which way to go  
So no one does anything.  
I see grief coming,  
since everything happens backwards.

### ***II - motetus***

*Fauvel nous a fait présent du mestier de la  
civiere;  
N'est pas homs qui ce ne sent.  
Je voi tout quant a present aller ce devant  
derriere.  
Fauvel nous a fait présent du mestier de la  
civiere.*

Fauvel has made us pallbearers.  
No one fails to feel it.  
I see now that everything is topsy-turvy.

### ***III – tenor***

*Fauvel: autant m'est si poise arriere  
comme avant*

(Fauvel speaks:) It is all the same to me  
whether to be in a sorry mess afterward or  
beforehand.

### ***Mon seul plaisir, ma douce joye***

*John Bedingham was a transplanted English composer, whose compositions are  
represented in the Trent Codices, a European Renaissance music collection.  
His chansons in the Burgundian style of Dufay were popular throughout  
Europe.*

### ***J. Bedyngham d.c.1459/60***

*The Dukes of Burgundy ruled a domain to the northeast of Renaissance France.,  
They were powerful rulers and great patrons of the arts, indeed, performers  
themselves. The style of music developed there became widespread in Europe,  
and elevated secular music, especially chansons of various forms, to new  
heights of popularity and artistry.*

*The text is paraphrased from an original poem by noted poet Charles d'Orléans.  
The format of the poem and the chanson is the rondeau (AbaAabAB),  
characterized by recurrences of certain texts and musical phrases.*

*1. Mon seul plaisir, ma douce joye,  
La maitresse de mon espoir,  
2. J'ay tel desir de vous veoir  
Que dire ne le vous saroye.  
3. Helas, penses que ne pourroye  
Ne sun bien sans vous recevoir.  
4. Mon seul plaisir ....  
5. Car, quant desplaisir me guerroye  
Souventes fois de son pouoir,  
6. Et je vueil reconfort avoir,  
Esperance vers vous j'envoye.  
7. Mon seul plaisir ....  
8. J'ay tel desir ....*

1. My only pleasure, my sweet joy,  
The mistress of my hope,  
2. I so want to see you  
That surely you must know it.  
3. Alas, mere thoughts can  
Do no good unless you hear them.  
4. My only pleasure ....  
5. Because, when displeasure torments me  
Often faith has power  
6. And I want the comfort of seeing you,  
sending hope to you.  
7. My only pleasure ....  
8. I so want to see you ....

### ***O bone Jesu (motet)***

*O bone Jesu! Illumina oculos meos, ne  
unquam obdormiam in morte, nequando  
dicat inimicus meus: praevalui adversus  
eum. In manus tuas, Domine, commendo  
spiritum meum; redemisti nos, Domine,  
Deus veritatis. O Messias! Locutus sum in  
lingua mea: notum fac mihi, Domine,  
finem meum. Amen.  
(Ps. 12:4-5; 30:6; 38:5)*

### ***Loyset Compere c.1445 – 1518***

O good Jesus! Enlighten my eyes, lest I  
sleep in death, lest my enemy say: I have  
prevailed against him. Into thy hands, O  
Lord, I commend my spirit; thou hast  
redeemed me, Lord, God of truth. O  
Messiah! I spoke with my tongue: Lord,  
make me know my end. Amen.

*Loyset Compère was a composer of the same generation as Josquin des Prez.  
He was one of the most significant composers of motets and chansons of that  
era, and one of the first musicians to bring the light Italianate Renaissance style  
to France. Unlike his contemporaries, Compère seems to have written few  
masses (at least very few survive). He favored the shorter forms, especially  
chansons and motets.*

### ***The Chanson***

*The chanson, or song, was an extremely popular secular musical form, always  
with a French text, no matter the nationality of the composer. They were a  
common amusement of the court and nobility, and their themes varied from light  
to dark, from the joys of life to the depths of betrayed love.  
Pierre Attaignant was a prodigious publisher of chansons, producing more  
than 50 collections, comprising about 1500 songs, between 1528 and 1552.  
Printers such as Attaignant were instrumental in the distribution of chansons*

for vocal or instrumental use across Europe. Once music became portable, it spread wherever musicians traveled. These collections contained some of the best secular works of the most famous composers of the Renaissance. Many of these “Parisian” chansons show the beginnings of using musical line and harmony relevant to the poetic texts.

### **Quand je bois (Tourdion)**

**Anon. drinking song**  
**attr. Pierre Attaignant c.1494 - c.1551**

This traditional drinking song was included in a collection printed by Attaignant in 1530.

*S: Quand je bois du vin clairet,  
ami tout tourne, tourne,  
tourne, tourne,  
Aussi désormais je bois Anjou ou Arbois.  
Chantons et buvons, à ce flacon faisons la  
guerre,  
chantons et buvons, mes amis,  
buvons donc!*

When I drink light red wine,  
Friend, everything spins around and  
around,  
So from now on I'll drink Anjou and  
Arbois .  
Let's sing and drink  
and wage war on this bottle,  
Let's sing and drink, my friends,  
Let's just drink!  
This good wine has made us happy,  
Let's sing!  
Let's forget our troubles, let's sing!  
While eating a fat ham, let's wage war on  
this bottle!  
Let's drink up, drink up my friends,  
Let's clink glasses.  
Let's drink and gaily sing!  
While eating a fat ham, let's wage war on  
this bottle!

*A: Le bon vin nous a rendu gais, chantons  
oublions nos peines, chantons!,  
En mangeant d'un gras jambon à ce flacon  
faisons la guerre!*

*TB: Buvons bien, buvons mes amis  
trinquons,  
buvons, gaiement chantons!  
En mangeant d'un gras jambon à ce flacon  
faisons la guerre!*

### **Il fait bon aimer l'oiselet**

**Antoine de Févin c.1470 - c.1512**

Antoine de Févin was a Franco-Flemish composer whose music typically displays transparent polyphonic texture and an expressive relationship between text and music. His later years were spent at French royal palaces, where he

served King Louis XII. He was praised in print by his contemporaries and in music by the subsequent generation of composers.

*Il fait bon aimer l'oiselet  
Qui chante par nature  
Ce mois de mai comment qu'il soit  
Tant comme la nuit dure.*

It is pleasant to hear the little bird  
Singing from her very soul  
This month of May, however it be  
And for as long as the night will roll.

*Il fait bon écouter son chant  
Plus que nul autre  
En bonne foi  
Car il réjouit maint amant  
Je le sais bien quant est à moi.*

It's lovely to hear her song  
Finer than any other's  
I do declare  
Because it gives joy to many lovers  
My songster fair.

*Il s'appelle rossignolet  
Qui met toute sa cure  
A chanter son chant parfait  
Aussi c'est sa nature.*

It is the little nightingale  
Who puts all its devotion  
Into its perfect song  
From its very creation.

### **Un gentil amoureux**

**Claude le Jeune c.1528 – 1600**

Claude le Jeune was not only a noted composer, but also a protestant of the Huguenot sect. He led a bit of an uncertain life, since protestants came and went in royal favor in the time of Henri IV. It is interesting that he belonged to a society of French musicians dedicated to returning to the rhythmically measured style of a previous generation. Despite all this, King Henry honored him with the position of “Master of the King's Music.”

*Refrain:  
Un gentil amoureux sa nimfe écartant*

Refrain:  
A gentle lover, as he was carrying off his  
nymph,  
Became old in the blink of an eye.

*Devient vieil tout à l'instant.*

*Tant que loin de ton oeil,  
soulas de mon coeur,  
Mes beaux ans je coulay,  
je n'eu que langueur,  
Tousjours maux,  
Et jamais repos.*

So long as I am out of your sight,  
my heart's ease,  
My youth flowed away,  
I languished,  
Forever ill,  
And never at peace.

*Un moment je tenais  
pour un très long jour,  
Au jour seul je trouvais  
du mois le long tour,  
Et un mois  
Pour un an j'avais.*

I held on to a single moment  
as if it were a very long day,  
The single day seemed to me  
the length of a month,  
And one month  
Seemed like a year to me.

**Et d'ou venez vous, madame Lucette? Pierre Moulu c.1480/90 - c.1550**

Although not a major composer, Moulu, who was born in Flanders, was a world traveller. Not only did he spend 20 years at the French court, but also three months in England at court of Henry VII, and a period of time working in Castille for the widow of his former patron, Philippe le Beau. As could be expected, his music demonstrates imitation and polyphony common to his generation.

*Et d'ou venez vous, Madame Lucette?*

*“Je reviens des champs jouer sur  
l'herbette,*

*Les rains m'y font grant mau,  
nic, nic, nic et nique; nic, nic, nic et nau  
Las, frappés tout beau, car je suis  
tendrette,  
Si vous m'y blessés je vous feray mettre  
En la prison du chasteau,  
nic, nic, nic et nique; nic, nic, nic et nau.”*

So, where have you been, Madame  
Lucette?

“I come from the fields playing on the  
grass,

The spear greatly harms me,  
Nyah, nyah, nyah!  
Alas, strike with gentleness, because I am  
tender,  
If you wound me, I will have you put in  
the prison of the castle.  
Nyah, nyah, nyah!

**Pavan & Galliarde Pierre Attaignant c.1494 - c.1551  
(4e livre Fo.VII)**

The Pavan was a stately dance, influenced by Spanish decorum, and occasionally funeral in nature. It was usually paired with a livelier Galliarde in a different meter, which was an entertainment both for the dancers and the onlookers.

**Ce fut amour**

*Ce fut amour, dont je suis abusee,  
Qui commença la dolente journee  
Ou je receu le tres plaisant malheur*

*Qui maintenant me cause la douleur  
Du souvenir de la joye passee.*

**Pierre Passereau fl. 1533-5**

It was love, by which I was deceived,  
Which began on the sad day  
When I contracted that very agreeable  
misfortune  
Which now gives me the grief  
Of the memory of past joy.

**Bon jour m'amie Claude le Jeune c.1528 - 1600**

*Bonjour, m'amie, bonjour et bon an;  
Souvent en soupire quand de toi me  
souvient,  
Et par grand martire retirer me convient;*

Good day, sweetheart and good year;  
Often I sigh about it when I remember you,  
And endure great torture when I am away  
from you.

**Il estoit une fillette (There was a girl) Clement Janequin c. 1485 – 1564**

This chanson is performed instrumentally, a common practice, if early publishers can be relied upon to accurately reflect the conventions of the day.

**Las! Il fauldra Anon. c.1530**

*Las! il fauldra qu'ung estranger la maine  
Pour la garder surplus de son aage,  
En nous laissant au partir pour ostage  
Perte et ennuy, regret, desir, et peine.*

Alas! a stranger must take her away  
To keep her all her life,  
Leaving us hostage, on her leaving, to  
Loss and anxiety, remorse, desire, and  
pain.

This charming song was used as a basis for a mass by Thomas Créquillon (c. 1510-1557). Attaignant published it in Trente et cinq chansons (1528).

**Hau, hau, hau le boys Claudin de Sermisy c.1490 – 1562**

Sermisy was one of the most renowned composers of French chansons in the early 16th century. His known output of chansons is 175. He chose lightness and grace over the ostentation of polyphony, common to his time. He also served as music director of the Royal Chapel during the rule of Francis I, then became canon at the Sainte-Chapelle in Paris. He seems to have been active as a composer up to the end of his life at about age 72.

*Hau, hau, hau le boys!  
Prions à Dieu, le roy de roys,  
Garder cegentol vin françoys  
Si en beuvrons six potz pour trois.  
Hau, hau, hau le boys!  
Si en beuvrons six potz pour troys  
Pour mieulx nous esclarcir les voix.*

*Beuvons d'autant, je my en vois.*

*Hau, hau, hau le boys!*

Raise high the cup!  
Pray that God, the king of kings, guard  
this "gentle" wine of France. Let's drink  
six cups for three of us,  
Raise high the cup!  
Let's drink six cups for three of us,  
to clear our throats and sweeten our  
voices.  
We will drink so much I can see myself  
in it.  
Raise high the cup!

