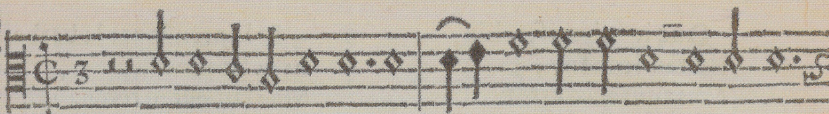
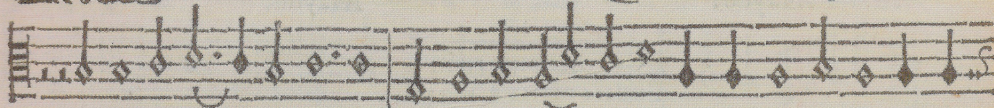


G V E D R O N.



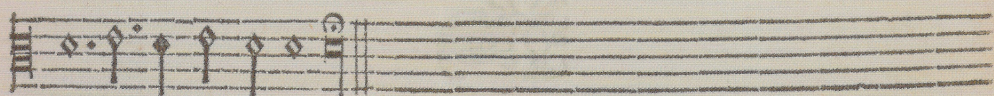
'Est vne damoiselle Qui ne se nomme pas la la,



Estant dessus la porte Regardant ça & la, Que n'estoy-ie icy, que n'e-



stoy-ie la, La la que n'estoy-ie la. Que n'estoy-ie icy, que n'estoy-ie la,



La la que n'estoy-ie la.

F I N D E S A I R S A Q U A T R E.

G V E D R O N.



I tu veux apprendre les pas à danser, Il faut pour



l'entendre Vers moy t'auancer, Fay donc à la danse le tour que voila



Sous ceste ca- dence tu feras cela.

MUSIC IN THE COURT OF HENRI IV

A CONCERT INSPIRED BY PIERRE GUÉDRON'S 1602 AIRS DE COURT
(MUSIC LIBRARY DEPOSIT IN THE BEINECKE LIBRARY)

THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

and

THE YALE NOYSE

Robert Mealy, *director*

with

Catherine Liddell, *lute*

Grant Herreid, *lute and guitar*

Tom Zajac, *winds and percussion*

April 20, 2006

Beinecke Rare Book & Manuscript Library

Concert—5:15 PM

INTRODUCTION

For the past two months students in the undergraduate seminar *The Performance of Early Music* have been immersed in the *airs de cour* of Pierre Guédron. As most of this repertoire is not available in modern editions, students needed to transcribe facsimiles of the part books—each of the original five voice parts having been published separately—in order to create scores from which they could select pieces meriting further attention. They explored early seventeenth-century French pronunciation, grappled with the stress patterns of an unmetered music, learned lute tablature, composed missing parts, and dabbled with improvisation.

As was the custom, strings, winds and lute were added to the voices, solos and smaller ensembles interspersed with full choruses, and suggestive theatrical antics considered. In late sixteenth-century France, households of the (often peripatetic) courts, where *airs de cour* were first performed, included as many as 4,000 individuals, among them a number of professional instrumentalists and singers. The Yale Noyse replicates an instrumental ensemble common throughout Europe and in England at the time—the string band. Members of the violin family, as opposed to the viola da gamba family, performed this music in court and other professional settings.

The Yale Noyse is but one component of THE YALE COLLEGIUM PLAYERS, a collection of instrumentalists who explore a variety of rich and vivid musical languages from Machaut to Mozart. Using historically-informed techniques, the group seeks to bring to life the dancing rhythms and striking rhetoric of this earlier repertoire. For string music of the seventeenth and eighteenth centuries, the ensemble uses a set of early bows made by Christopher English for Yale. Drawing on students and members of the Yale community, the group expands to include professional guests depending on the repertory. The Collegium Players has collaborated with the Yale Schola Cantorum on three projects during this school year: performances of Purcell, Bertali, and the Bach *Passio secundum Joannem*.

The Beinecke Rare Book & Manuscript Library, Yale University's principal repository for literary papers and for rare books and early manuscripts in the humanities and natural sciences, sponsors lectures, readings, conferences, and concerts related to its collections throughout the academic year.

PROGRAM

You are asked to kindly hold applause until the completion of the program.

I MUSIQUE DE LA CHAPELLE

Claude Le Jeune (c.1530–1600)

Psaume 86:

Mon Dieu preste moy l'oreille

Psaume 136:

Louë-tous ce Dieu qui est dous

Psaume 110:

Le tout-puissant à mon Seigneur

Eustache Du Caurroy (1549–1609)

Vingtcinquesme Fantasia

(sur Psaume 46)

Requiem–Te decet

Vingtsixiesme Fantasia

Lux in aeternum–Requiem

Trentequatriesme Fantasia

(a l'imitation de *Pange lingua*)

II MUSIQUE DE LA CHAMBRE

AIRS DE COURS

Pierre Guédron (c.1564–1621)

C'est une damoiselle

La voicy la nacelle d'amour

Quel espoir de guarir

Jean-Baptiste Besard (c.1567–c.1625)

Branles du Villages

Guédron

Je suis bon bon garçon

Dieu vous garde

Dessus la rive de la mer

Pierre Francisque Caroubel (d.1611)

Passameze–Gaillarde–Courante

Michael Praetorius (b.1571–1621)

La Bourrée–Volte

Guédron

Why, alas! cri'd-out my Mother

Si tu veux apprendre

BALLET DE COUR

extraits de *LA DÉLIVRANCE DE RENAUD*

Guédron

Vostre héros n'est plus en servage

En fin le ciel a retiré



Title page from Pierre Guédron's *Airs de Court* (1602).
Music Library Deposit. Beinecke Library.

PROGRAM NOTES

Eric Bianchi

Religious tension made life in sixteenth-century France perilous. The Huguenot Henri IV's (then Henri of Navarre) marriage to the Catholic Marguerite de Valois, in 1572, sparked the St. Bartholomew's Day Massacre. Composer Claude Goudimel was one of the thousands of Protestants murdered as sectarian violence swept across the realm. Antoine de Bertrand, known for his chansons, was killed by Protestants in 1581. Claude Le Jeune was more fortunate; when, in 1590, Paris again erupted in anti-Protestant violence, he was able to flee the city. The timely assistance of a Catholic friend saved the manuscript of his *Dodecacorde*, then unpublished, from being burned by guards at the city gates. This collection contains some of Le Jeune's most impressive devotional music. *Le Tout-puissant à mon Seigneur*, for example, weaves fragments of Calvinist psalm tunes into an imitative texture propelled by shifting rhythms. The piece would have taxed the abilities of amateurs in its day, as the vocal lines can be difficult, and the ensemble expands from three to six voices. Le Jeune's sacred music is usually more closely tailored to the worship and devotion of the Calvinist community, which prided itself on having rejected Papist extravagance and idolatry. Le Jeune's setting of Psalm 86 (*Mon Dieu preste moy l'oreille*) is a model in this regard: a simple hymn tune in the tenor voice, supported by equally simple harmonies. The setting is almost completely syllabic, and even the rhythmic pattern—a sequence of long and short notes repeated for every line of text—is completely regular. Le Jeune's *Louë-tous ce Dieu qui est dous* does use a larger ensemble (two four-part choirs), but nevertheless harmonizes the tuneful melody simply, and avoids contrapuntal complexity.

Monarchs fared no better than their subjects in those violent times. Both Henri III (1589) and Henri IV (1610) were fatally stabbed by Catholics worried that their King lacked resolve against Protestantism. Mourners at the funeral of Henri IV would have heard Eustache Du Caurroy's *Missa Pro Defunctis*, a piece which is firmly rooted in Catholic musical traditions: fragments of Gregorian chant from the Latin requiem are woven into a dense and solemn imitative texture. As a Catholic (he even held minor orders), Du Caurroy rose more easily through the ranks of royal service than did Le Jeune—he was appointed composer to both the Royal Chapel and the Royal Chamber. His instrumental *fantasies* were composed for the King's chamber. Their rich counterpoint is typical of Du Caurroy, who styled himself

as something of a scholar, immersed in the rigorous contrapuntal style of Willaert and Zarlino. The final *Fantasie*, for five voices, is based on the *Pange Lingua*, a Gregorian melody for the Feast of Corpus Christi.

Much of the music composed for Henri IV's chamber, however, is decidedly less intricate and solemn. One genre, the *air de cour*, was particularly cultivated in the years around 1600. The *air de cour* grew out of the chanson, which, in the hands of earlier composers such as Gombert and Willaert, had become a vehicle for compositional virtuosity. By mid-century, however, the chanson underwent a stylistic change as composers were increasingly drawn to a more "folksy" genre known as the *vaudeville*. Instead of an episodic setting, with a succession of (often imitative) motives corresponding to short segments of text, the *vaudeville* was broadly constructed around a tune (or 'air') in a single voice, supported by a simple harmonization. The music was not through-composed but strophic; that is, multiple stanzas of poetry were applied to the same music.

From its earliest appearance in 1571, the term *air de cour* was frequently used as a synonym for *vaudeville*; indeed, the two styles have much in common. While the *air de cour* retained the strophic structure and outward simplicity of the *vaudeville*, it eventually became a bit more refined, perhaps due to its association with courtly life. Pierre Guédron, a leading composer in the court of Henri IV, and perhaps the most distinguished composer of *airs de cour*, continued the tradition of laments over unrequited love, as in the dolorous *Las! pourquoi ne suis-je née*. But he also considered other topics, such as dance (in *Si tu veux apprendre*), appropriate to this simple style. And the earthy characters who populated his pieces often satisfied their amorous desires; *C'est une damoiselle* and *Dessus la rive de la mer* are romps that must have pleased Henri IV, who sired (at least) eleven illegitimate children.

But the *air de cour* had, simultaneously, a more serious side, shaped as it was by Renaissance fascination with the Classical world. Bucolic imagery evoked the works of Theocritus, Virgil, and other pastoral poets of Ancient Greece and Rome. Beyond evoking ancient imagery, composers wished to reproduce the miraculous effects that music was reported to have had in the Classical world. For the influential partisans of the *Académie de Poésie et de Musique*, mere "text painting" would not do. Rather, the solution lay in observing poetic quantity: musical rhythm ought to reflect poetic rhythm.

In the earlier chanson, a composer might linger on a particularly important word or phrase while observing poetic form and quantity less strictly. In the *air de cour*, however, the flow of the tune was rarely disrupted by overemphasis on any one textual detail. As composers tracked irregular patterns of short and long syllables with fast and slow notes, they produced music of great rhythmic interest. This simpler musical style was the perfect compliment to the pastoral topics of the poetry. So if, musically and poetically, the *air de cour* was simpler, it was by no means

less serious. While the texts often spoke in the voices of rustics, they were written for the very highest artistic and courtly circles. Amid the often rigid decorum of court life, pastoral imagery provided a mask through which important issues — passion, political power, and artistic creation — could be discussed.

Eric Bianchi is a second-year graduate student of Musicology in the Department of Music.

A I R S A C I N Q.

G V E D R O N.

E ne me mariray iamais, Ie feray reli- gieuse.

Mon pere n'a pas voulu Pour me rendre bien heu- reuse, Me

mari- er a celui, Dont ie suis tant amoureuse,

*Je ne me mariray iamais (taille part), from Pierre Guédron's *Airs de Court* (1602).
Music Library Deposit. Beinecke Library.*

TEXTS AND TRANSLATIONS

MON DIEU PRESTE MOY L'OREILLE,
Par ta bonté n'ontpareille :
Respon moi car plus n'en puis,
Tant pauvre et affligé suis:
Garde je te pri' ma vie,
Car de bien faire ai envie,
Mon Dieu garde ton servant
En l'espoir de toy vivant.

Psalm 86; French text by Clément Marot

MY GOD, LEND ME THINE EAR,
In thy unequalled goodness:
Answer me, for I can do no more,
I am so poor and afflicted:
Guard, I pray thee, my life,
For I long to do good,
My God, guard thy servant
Living in hope of thee.

LOUË-TOUS CE DIEU QUI EST DOUS :
Dieu benin jusques à la fin.
Louë-tous Le grand Dieu tant dous,
Dieu benin jusques à la fin.
Des dieus louez le grand Dieu :
Car il est benin en toulieu.
Des sieurs le sieur louez tous :
Car il est toubenin et dous.
Qui a fait de merveilleus faits :
Car il est bon à toujamais.
Qui de rien, a basti les cieus ;
Car il est benin en toulieus.
Sur les eaux la terre assit bien :
Dieu benin jusques à la fin.
Louë-tous Le Dieu qui est dous :
Dieu benin jusques à la fin.

...

Ruiné l'Egipste a d'aisné :
Dieu benin jusques à la fin.
Et de là TouJacob osta :
Dieu benin jusques à la fin.
D'une main puissante en effort :
Car il est toubon et toufort.
Qui la Mer departit en deus :
Car il est toubon et piteus.
Et qui, pour l'Egypte laisser,
A pié sec la fit traverser
A sa gent, à l'Israel sien:
Dieu benin jusques à la fin.
Et qui fit perdre et abismer,
Dessou'les flots de la Mer,
Pharaon, et l'ost de ses gens :
Car il est benin en toutemps.
Qui soudain, tirés de ces mers,
Ses aimés tira de dezers,
Où la peur sejourne et l'horreur :
Dieu benin jusques à la fin.
Louë'tous Le grand Dieu tant dous :
Dieu benin jusques à la fin.

GIVE THANKS UNTO THE LORD, FOR HE IS KIND:
For his mercy endureth for ever.
Give thanks unto God in his greatness, for he is kind:
For his mercy endureth for ever.
Give thanks unto the great God of gods:
For his mercy endureth for ever.
Give thanks unto the Lord of lords:
For he is most merciful and kind.
To him that doeth great wonders:
For his mercy endureth for ever.
To him that by wisdom made the heavens:
For his mercy endureth for ever.
To him that stretched out the earth above the waters:
For God's mercy endureth for ever.
Give thanks unto the Lord, for He is kind:
For his mercy endureth for ever.

To him that smote Egypt in their firstborn:
For his mercy endureth for ever.
And brought out Israel from among them:
For his mercy endureth for ever.
With a strong hand, and with a stretched out arm:
For He is most good and mighty.
To him that divided the sea into parts:
For he is most good and merciful.
And led his people, Israel,
From Egypt, in the midst of the Sea
Upon the dry ground:
For his mercy endureth for ever.
And overthrew Pharaoh
And his host and drowned them
Beneath the waters of the Sea:
For his mercy endureth for ever.
To him that also led his people
Through the wilderness
Where fear and terror dwell:
For his mercy endureth for ever.
Give thanks unto God in his greatness, for he is kind:
For his mercy endureth for ever.

...

Qui alors que fusme'dontés
Sou' le fais de calamités
Se souvint d'ouir de nos voeus :
Car il est toubon et piteus.
Noutira des ennemis grands :
Car il est benin en toutemps.
C'est luy qui baille et fournit
Prouvoyant à touce qui vit,
L'aliment à chasque saizon :
Car il est toubenin et bon.
Celebrés le grand Dieu des cieus :
Car il est toudon et piteus.
Louë-tous Le grand Dieu tant dous :
Dieu benin jusques à la fin.

Psalm 136; French text by Jean-Antoine de Baïf

LE TOUT-UISSANT À MON SEIGNEUR ET MAISTRE
A dit ce mot, à ma dextre te siedo,
Tant que j'aurai renversé et fait estre
Tes ennemis le scabeau de tes pieds.

Le sceptre fort de ton puissant empire
Enfin sera loin de Sion transmis
Par L'Eternel, lequel te viendra dire,
Regn' au milieu de tous tes ennemis.

De son bon gré ta gent bien disposee,
Au jour tres-saint de ton sacre courra :
Et aussi dru qu'au matin chet rosee,
Naistr' en tes fils ta jeunesse' on verra.

Car l'Eternel sans muer de courage,
A de toi seul dit et juré avec :
Grand prestre et Roi tu seras en tout aage,
En suyvant l'ordr' au bon Melchisedec.

A ton bras droit, Dieu ton Seigneur et Pere,
T'assistera aux belliqueux arrois :
Là où pour toi, au jour de sa colere,
Rompra la test' à Princes et à Rois.

Sur les Gentils exercera justice,
Remplira tout de corps morts envahis :
Et frapera pour le dernier supplice
Le chef regnant sur beaucoup de pays.

Mesm' en passant au milieu de la plaine,
De l'eau courant' à grand' hast' il boira,
Par ce moyen ayant victoire pleine,
La teste haut tout joyeux levera.

Psalm 110; French text by Clément Marot

He remembered us in our low estate,
Dispirited by calamities,
And he heard our prayers:
For he is most good and merciful.
And hath redeemed us from our enemies:
For his mercy endureth for ever.
He giveth food to all flesh,
Provideth for all living things
In all seasons:
For he is most merciful and good.
O give thanks unto the great God of heaven:
For he is most good and merciful.
Give thanks unto God in his greatness, for he is kind:
For his mercy endureth for ever.

THE ALMIGHTY TO MY LORD AND MASTER
Said this word: at my right seat thyself,
Until I have overthrown and made
Thy enemies to be your footstool.

The strong scepter of thy mighty empire
Will be sent forth at last from out of Zion
By the Eternal, who has just said to thee:
Reign in the midst of all thy enemies.

With good grace thy willing people
Will gather on the holy day of thy consecration;
And as thick as dew in the early morning,
Thy youth will be seen born in thy sons.

Because the Eternal, without a change of heart,
Has said of thee alone and sworn:
A great priest and King thou wilt be in every age,
Following the order of good Melchizedek.

At thy right arm, God, thy Lord and Father,
Will attend thee at the warlike arrays:
There, where for thee, on the day of his wrath,
He will break the head of the Princes and of Kings.

Over the Gentiles he will execute justice,
He will fill all nations with the corpses of the conquered:
And will strike unto death
The chief reigning over many countries.

Even while passing through the midst of the plain,
Of running water, in great haste, he will drink,
By this means having complete victory,
He will lift his head high with joy.

REQUIEM AETERNAM DONA EIS DOMINE,
Et lux perpetua luceat eis.

Te decet hymnus Deus in Sion
Et tibi reddetur votum in Jerusalem.
Exaudi Deus orationem meam,
Ad te omnis caro veniet.

LUX AETERNA LUCEAT EIS DOMINE,
Cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis,
Cum sanctis tuis in aeternum, quia pius es.

C'EST UNE DAMOISELLE
Qui ne se nomme pas la la :
Estant dessus sa porte,
Regardant ça et là.
Que n'estoy-je icy,
Que n'estoy-je là,
La la que n'estoy-je là.

Estant dessus sa porte
Regardant ça et là,
Un gentilhomme passe,
D'amour la salua.
Que n'estoy-je.

Un gentilhomme passe,
D'amour la salua :
Le meine en sa chambrette,
Sur le lit la jetta.
Que n'estoy-je.

Le meine en sa chambrette,
Sur le lit la jetta.
Luy leva sa chemise
Et puis la laissa là.
Que n'estoy-je.

LA VOICY LA NACELLE D'AMOUR
Ou ma maistresse arrive
La voicy la voila de retour.
De sa prison captive,
Qu'un chacun luy face hommage,
Et d'un courage,
Que l'on chante toujours
La la la, la voicy, la voila.

GRANT THEM, O LORD, ETERNAL REST,
And may everlasting light shine upon them.

It is beseeeming to give praise unto thee, O Lord, in Zion,
And for thee shall we make votive offerings in Jerusalem.
Grant, O Lord, my prayer,
That all beings of the flesh may come unto thee.

MAY LIGHT EVERLASTING SHINE UPON THEM, O LORD,
With thy saints for ever more, for thou art good.

Grant them, O Lord, eternal rest,
And may everlasting light shine upon them,
With thy saints for ever more, for thou art good.

'TIS A DAMSEL
Who cannot be named :
She's standing above her door,
She's looking around.
Had I been here,
Had I been there,
If only I had been there!

She's standing above her door,
She's looking around.
A gentleman went by
And greeted her with love.
Had I been.

A gentleman went by
And greeted her with love.
She led him into her room,
He threw her on the bed.
Had I been.

She led him into her room,
He threw her on the bed.
He lifted her shirt
And left her there.
Had I been.

IT IS HERE, THE BARQUE OF LOVE
In which my mistress arrives;
It is here, there it is, returned
From its season of captivity;
Let each one pay homage,
And, heartfelt,
Let everyone always sing:
La, la, la, it is here, there it is.

Le voicy le voila ce bel oeil,
Sur le cristal de l'onde:
Le voila le soleil nompareil,
Le seul astre du monde.
Qu'un chacun.

Les voicy les voila ces cheveux
De ma belle maistresse,
Approchez regardez curieux,
Admirex ceste tresse.
Qu'un chacun.

La voicy la voila ceste main,
A la neige faict honte,
Le voicy le voila ce tetin,
Qui son beau sein surmonte.
Qu'un chacun.

QUEL ESPOIR DE GUARIR
Puis-je avoir sans mourir,
D'un amoureux martire?
Que je puis bien souffrir,
Mais que je n'ose dire.

Si la mort seulement
Peut guarir mon tourment,
Et l'amoureux martire
Que je puis bien souffrir,
Mais que je n'ose dire.

Toute-fois il le faut,
Le sujet est trop haut
De mon cruel martire
Qui m'apprend à souffrir,
Mais non pas à le dire.

JE SUIS BON BON GARÇON, je n'y pense en nul mal.
En m'en revenant de Saint Nicolas,
M'y rencontray personne qui me salua.

Je suis bon.
M'y rencontray personne qui me salua
Fors qu'une bonne femme, monsieur Dieu vous gard.

Je suis bon.
Fors qu'une bonne femme, monsieur Dieu vous gard.
Luy demanday sa fille, monsieur la voyla.

Je suis bon.
Luy demanday sa fille, monsieur la voyla,
Elle est un peu jeunette monsieur choyés-la.

Here it is, there it is, this handsome eye
On the crystal of the wave
There it is the matchless sun
The only star in the world.
Let each one.

It is here, there it is, the hair
Of my beautiful mistress;
Approach, look, if you are interested,
Admire these tresses;
Let each one.

It is here, there it is, that hand;
It puts snow to shame;
It is here, there it is, that nipple,
Which surmounts her beautiful breast.
Let each one.

WHAT HOPE HAVE I OF RECOVERING
Other than by dying
From the agonies of love?
Which I can well bear,
But of which I dare not speak?

Only death alone
Can cure my suffering
And the agonies of love,
Which I can well bear,
But of which I dare not speak.

Yet it must be so :
So intense is the subject
Of the cruel agony
Which teaches me to abide,
But not to speak.

I'm a good lad, with no bad thoughts.
On my way back from St. Nicholas
I met no one who greeted me.

I'm a good.
I met no one who greeted me—
Only a good woman, may the Lord God protect you.

I'm a good.
Only a good woman, may the Lord God protect you.
I asked her for her daughter: Sir, there she is.

I'm a good.
I asked her for her daughter: Sir, there she is.
She's a bit young, Sir, take care of her.

DESSUS LA RIVE DE LA MER y a trois belle filles,
Le marinier qui les menoit si par amour les prie,
O gentil marinier rameine moy à rive.

Le marinier qui les menoit si par amour les prie,
A la plus jeune s'adressa comme à plus jolie.
O gentil marinier.

A la plus jeune s'adressa comme à plus jolie.
Bon gré, mal gré me baisérés, & si ferés mamie.
O gentil marinier.

Bon gré, mal gré me baisérés, et si ferés mamie.
Et quand vous aurés fait de moy ne vous en mocqués mie.
O gentil marinier.

Et quand vous aurés fait de moy ne vous en mocqués mie.
Lors il la prist & la jetta dessus l'herbe fleurie.
O gentil marinier.

Lors il la prist & la jetta dessus l'herbe fleurie.
Il la baisa & rebaisa, puis luy fait la folie.
O gentil marinier.

LAS! POURQUOY NE SUIS-JE NEE,
Que pour souffrir mile & mile tourments,
Et pour me voir abandonnée
De tous contentements?

Ma peine est si desplorable
Que je ne puis esperer nul secours
Sinon par la fin miserable
De mes malheureux jours.

Vous riches dons de nature
Dont mes beaux ans du Ciel sont honorés,
Serés vous du mal que j'endure
Et du temps devorés?

Vous qui lirés cette plainte
Que la douleur de mon couer va tirant:
Plaignés, non l'amour, mais la crainte
Qui me va martirant.

Englised by Edward Filmer in 1627

SI TU VEUX APRENDRE
Les pas a dancier,
Il faut pour l'entendre
Vers moy t'avancer.
Fay donc a la dance
Le tour que voyla,
Soubs cette cadance
Tu feras cela.

Upon the seashore were three fair maidens,
The sailor leading them begged them for their love,
O kind sailor, take me back to the shore.

The sailor leading them begged them for their love;
He addressed the youngest, who was also the prettiest.
O kind sailor.

He addressed the youngest, who was also the prettiest :
Like it or not, you shall kiss me and be my love.
O kind sailor.

Like it or not, you shall kiss me and be my love.
And when you have done with me, don't be scornful.
O kind sailor.

And when you have done with me, don't be scornful.
Then he seized her and threw her on the flowery grass.
O kind sailor.

Then he seized her and threw her on the flowery grass.
He kissed her and kissed her again, and then...
O kind sailor.

WHY, ALAS! CRI'D-OUT MY MOTHER,
To breake my peacefull sleepe of Innocence?
And drew the cortin, that did smother
Mine Eies from Lights offence?

Thus, whilst teares not cure but threaten,
Loves painefull growth, now at the fatall hight,
From Hopes barre, after long plea, beaten,
Appeales to Death for right.

You! rich markes of Natures favour,
(Which for my Youths grace, shee from Heaven steales)
Shall all your sweets but serve to savour
Time and Diseases meales?

Friend! whose Eares this plaint shall swallow,
Downe to thy Heart (that way to cause a teare)
If thou looke pale to see mee sallow,
Upbraid not Love but Feare.

IF YOU WANT TO LEARN
To dance the steps,
You must, in order to hear,
Come closer to me.
In the dance, therefore,
Make this turn;
You will do it
To this rhythm.

Tu n'es point esmue
A glisser tes pas,
Si tu ne remue,
Tu n'apprendras pas.
Fay donc.

Je croy que tu resves,
A ce que ie voy?
Ouvre un peu tes greves,
Et fay comme moy.
Fay donc.

Que te sert de feindre,
En tes pas perdant?
Il ne faut rien craindre,
Te voila dedans,
Fay donc.

LA DÉLIVRANCE DE RENAUD

Le Mage
VOSTRE HEROS N'EST PLUS EN SERVAGE,
Renault est en fin de retour.

Les Soldats
Il a montré qu'un grand courage
Peut rompre les prisons d'Amour.

Le Mage
Il a banny de sa memoire
L'objét du monde le plus beau.

Les Soldats
Un noble coeur sauve sa gloire,
Et mét ses plaisirs au tombeau.

EN FIN LE CIEL A RETIRÉ
Ce Renault qu'Amour avoit attiré.
Ce tyran n'est plus son vainqueur,
Ses feux ne brûlent plus son coeur.

Enfin la raison de retour
Se voit en luy triompher de l'Amour.
Ce tyran n'est plus.

Il à quitté cette beauté
Qui n'est rien moins qu'un soleil en clairté.
Un bel oeil n'est plus son vainqueur,
Ses feux ne brûlent plus son coeur.

You are not moved
To glide your steps;
If you do not move,
You will not learn.
In the dance.

I believe you are dreaming,
From what I can see;
Part your legs a little
And do like me.
In the dance.

What is the use of pretending,
To be losing your step?
There is nothing to fear –
There you go, do it!
In the dance.

RINALDO'S DELIVERANCE

The Magus
YOUR HERO IS NO LONGER IN SERVITUDE,
Rinaldo has finally returned.

The Soldiers
He showed that great courage
Can break through Love's prisons.

The Magus
He has banished from his memory
The most beautiful object in the world.

The Soldiers
A noble heart saves his glory
And puts his pleasures in the tomb.

FINALLY HEAVEN HAS REMOVED
This Rinaldo whom Love had attracted.
That tyrant no more defeats him,
Its fires burn no more in his heart.

Finally reason has returned
And is triumphing over Love in him.
That tyrant no more.

He left that beauty
Who is nothing less than a shining sun.
A beautiful eye no more defeats him,
Its fires burn no more in his heart.

Translations of Guédrón by Julien Dubruque, former instructor, and Shira Weidenbaum, a fourth-year graduate student, both in the Department of French Language and Literature.

THE YALE COLLEGIUM MUSICUM

Richard Lalli, *director*

dessus

Stephanie Chan, freshman in Yale College
Rachel Cohen, freshman in Yale College
Estelí Gomez, sophomore in Yale College *
Sharon Neufeld, research associate in Epidemiology/Public Health
Lynda Paul, special projects assistant and librarian at the Institute of Sacred Music
Ilyana Sawka, junior in Yale College
Elaine Shay, resident in Ophthalmology
Amy Shimbo Doherty, seventh-year graduate student in the Department of Music
Emily Stevens, freshman in Yale College

haute-contre

Rachel Berkowitz, junior in Yale College*
Elena Grewal, senior in Yale College
Carol Hwang, Molecular, Cellular, and Developmental Biology
Paula Kavathas, faculty in Immunobiology and Genetics
Gundula Kreuzer, assistant professor in the Department of Music
Judith Malafronte, suburban housewife
Annie Rosen, sophomore in Yale College*
Adena Schachner, senior in Yale College
Kate Swisher, freshman in Yale College*

taille

Eric Bianchi, second-year graduate student in the Department of Music
Casey Breves, freshman in Yale College*
Stephen Hopkins, senior music major in Yale College*
Dongyung Park, on leave from Yale College*
John Paredes, junior in Yale College
Erik Wagner, junior in Yale College*

basse-contre

Avi Feller, junior in Yale College*
Brock Forsblom, junior in Yale College*
Matthew Gabbard, junior in Yale College*
Gary Gregoricka, senior in Yale College
Bruce Larkin, recorder teacher and early music specialist in New Haven
Drew Levitt, sophomore in Yale College*
John Mission, senior in Yale College*
Alan Morales, sophomore in Yale College*
Brian Mummert, freshman in Yale College*
Jerome Neufeld, fourth-year graduate student in Geology & Geophysics
Ian Quinn, assistant professor in the Department of Music
Benjamin Thorburn, first-year graduate student in the Department of Music
Rashad Ullah, fourth-year graduate student in the Department of Linguistics

THE YALE NOYSE

Robert Mealy, *director*

| | |
|---------------------------|--|
| <i>violon</i> | Robert Mealy |
| <i>viola</i> | Renate Falkner, graduate of the Yale School of Music Nadege Foofat, graduate student in Yale School of Music Kendra Mack, graduate of Yale College |
| <i>basse de violon</i> | Ezra Seltzer, senior in Yale College* |
| <i>lute et guitar</i> | Grant Herreid Catherine Liddell |
| <i>instruments à vent</i> | Rachel Berkowitz, junior in Yale College* Tom Zajac |

* students enrolled in MUSIC 223: *The Performance of Early Music*

ROBERT MEALY has been praised for his "imagination, taste, subtlety, and daring" (*Boston Globe*) on a wide variety of historical strings: baroque violin, Renaissance violin, lira da braccio, and medieval vielle and harp. He has recorded over 50 cds of early music on most major labels, ranging from Hildegard of Bingen with Sequentia, to Renaissance consorts with the Boston Camerata, to Rameau operas with Les Arts Florissants. Mr. Mealy has appeared at music festivals from Berkeley to Belgrade, and from Melbourne to Versailles. He is a frequent leader and soloist with the New York Collegium, ARTEK, and Early Music New York; he was recently appointed concertmaster of the acclaimed Boston Early Music Festival Orchestra. He is a member of the medieval ensemble Fortune's Wheel, the Renaissance violin band the King's Noyse, the 17C ensemble Spiritus, and the Irish early-music band Dúlra. Mr. Mealy has lectured and taught historical performance techniques and improvisation at Columbia, Brown, Oberlin, U.C. Berkeley, and Yale; he recently received *Early Music America's* Binkley Award for his work directing both the Yale Collegium Players and the Harvard Baroque Chamber Orchestra.

GRANT HERREID is a versatile musician/director/teacher on the early music scene. As a multi-instrumentalist and singer he performs frequently on winds, strings, and voice with Hesperus, Piffaro, My Lord Chamberlain's Consort, and he plays theorbo and lute with the baroque ensemble ARTEK and New York City Opera. He teaches at Mannes College of Music and directs the New York Continuo Collective. Grant has created and directed several theatrical early music shows, including *Il Caffè d'Amore*, a pastiche of early 17th century Italian songs and arias, and the 15th century English *Holly and Ivy: A Mid-Winter Feast of Fools*. But mostly he devotes his time to exploring the esoteric unwritten traditions of early Renaissance music with the group Ex Umbris. He has recorded for Archiv, Dorian, Koch, Lyrichord, Musical Heritage Society, and Newport Classics, among others.

CATHERINE LIDDELL is one of America's most sought-after performers on lute and theorbo specializing in the music of the 17th century. She has toured widely as a guest artist with many of the country's leading period-instrument ensembles, including Boston Baroque, Apollo's Fire (Cleveland), the Seattle Baroque Orchestra, and the New York Collegium, and has performed in the Aston Magna and the Boston Early Music Festivals. She is a founding member of both Ensemble Chanterelle, with whom she has been Artist-in-Residence at UCLA, and Charivary, which was named by Early Music America as "one of the most exciting early music ensembles in America today." She has recorded for Musical Heritage Society, Titanic, Dorian and Centaur Records, and she teaches lute at Boston University.

TOM ZAJAC plays recorder, bagpipes and other instruments with the well-known Renaissance wind band Piffaro, and often performs with his own group, Ex Umbris. He has appeared with many early music groups in the US, and has toured extensively, having appeared in concert series and festivals in Hong Kong, Guam, Australia, Israel, Colombia, Mexico, and throughout Europe and the United States. He can be heard on over 30 recordings of everything from medieval dances to 20th-century chamber music. With Ex Umbris, he performed 14th-century music at the 5th Millennium Council event in the East Room of the Clinton White House and 18th-century music for the score of the Ric Burns documentary on the history of New York City; he's played hurdy gurdy for the American Ballet Theater, bagpipe for an internationally broadcast Gatorade commercial, and shawm for the NYC Gay Men's Chorus in his Carnegie Hall debut. In Dec. 2002 he played serpent in a PDQ Bach concert with performances at Lincoln Center and at the new Kimmel Center in Philadelphia. Tom teaches recorder and early music workshops throughout the US, and is on the faculty of Wellesley College.

RICHARD LALLI is an Associate Professor (Adjunct) of Music at Yale University, where he has taught since 1982. In addition to his work at Yale, Mr. Lalli performs early and contemporary music around the world. He was recently featured in the one-man chamber opera *Cézanne's Doubt*, by Daniel Rothman, at Princeton, and gave the American premiere of a new performance piece, *ME*, by Edmund Campion, at the Cal Performances Edge Festival in Berkeley. Last year he premiered a dramatic song cycle for baritone and string quartet by Gary Fagin at the Concertgebouw in Amsterdam, and also *Bus 66*, a cycle of eighteen songs by Francine Trester, at Weill Recital Hall. With the Mirror Visions Ensemble, he has released a recording Tom Cipullo's song cycle *Secrets* on Albany Records; he has four recordings of American popular song with pianist Gary Chapman, and his recording of Yehudi Wyner's *The Mirror* was nominated for a Grammy Award.

Pierre Guédron's *C'est une damoiselle* and *Si tu veux apprendre* (taille part),
from the 1602 edition of his *Airs de Court*. Music Library Deposit, Beinecke Library.