



The Yale Collegium Musicum
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THE MELLON CHANSONNIER

Performed by

The Yale Collegium Musicum

with

Robert Mealy, *vielle, harp*

Michael Rigsby, *vielle, viola da gamba*

Grant Herreid, *lute, recorder*

Steven Lundahl, *recorder, sackbut*

Daniel Stillman, *douçaine, recorder, shawm, sackbut*

Tom Zajak, *douçaine, recorder, sackbut, flute, harp, bagpipes*

Matthew Suttor, *live sound processing*

Richard Lalli, *director*

Robert Mealy, *instrumental leader*

April 30, 2003

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Lecture

AN INTRODUCTION TO
THE MELLON CHANSONNIER

Craig Wright, Professor of Music

Concert

HEARING THE 15TH CENTURY:

The Mellon Chansonniere and Related Works

The Yale Collegium Musicum is dedicated to the historically informed performance of music. The group was founded in the 1940s by composer Paul Hindemith as one of the first ensembles in the United States devoted to early music. Sponsored by the Department of Music and supported by the Friends of Music at Yale, the Collegium is open to all members of the Yale community. Today we welcome six instrumentalists who specialize in the performance of music from the 15th century; they will be performing on the following instruments.

THE SOFT INSTRUMENTS

Lute (Arabic, *ūd*, Fr. *luth*, Ger. *Laute*) A plucked string instrument from the large family of ‘composite chordophones’ - instruments in which strings run parallel to the sound table. Some are bowed, such as the vielle, and some are plucked, such as the lute, sitar, ukulele, and guitar. It has been argued that the earliest appearance of the long-necked lute is in the Akkadian period (2370-2110 BC).

Vielle (Fr. *vièle à archet*, Ger. *Fiedel*, Eng. fiddle, Sp. *vibuela d'arco*) A bowed string instrument, one of the most important instruments of the middle ages, and the distant ancestor of the violin. The bow, or *fydylstyk*, was originally curved like its hunting prototype. Strings, usually five in number, were tuned in any number of ways, and certain strings were designated as drones.

Viol (Fr. *viòle*, Ger. *Gambe*, It. *viola da gamba*) Medieval fiddles and rebecs were often depicted being played *a gamba*, that is, between the legs or resting upright on the lap. Viols of the same general type as the Renaissance and Baroque viola da gamba appear in paintings from Aragon around 1475, the decade and locale of the Mellon Chansonnier’s origin.

Harp (Fr. *harpe*, Ger. *Harfe*) The late medieval/Renaissance harp typically had up to 24 gut strings, which could be tuned to accommodate the increasingly chromatic demands of polyphony. With the vielle or viol, the harp was one of the most important “soft” instruments of this period. It was prized for its delicacy of sound, as well as for its symbolic associations with divinity and harmony.

Recorder (Fr. *flûte à bec*, Ger. *Blockflöte*, It. *flauto dolce*) The recorder probably had its origin as an art (as opposed to folk) instrument in northern Italy during the 14th century. Sets, or cases, of Renaissance recorders were often made from a single piece of wood and, because the members of the set would be tuned to one another by the maker, moveable heads for tuning were unnecessary. Later recorders were made of three joined sections with moveable heads.

Flute (Fr. *flûte traversière*, Ger. *Querflöte*) The transverse flute was contrasted with the recorder as early as the 14th century by Machaut. Its use, however, was probably not widespread until the end of the 15th century, when it is shown in pictures throughout western Europe.

THE LOUD INSTRUMENTS

Shawm (Fr. *chalemie*, Ger. *Schalmei*, It. *ciaramella*, sometimes *piffaro*) A double-reed instrument with a pirouette, a small vase-shaped piece of wood against which the lips rest. Around 1500 it was called the *hautbois*, a name that was altered to *boboy*s in England and eventually transferred to a new instrument, the oboe, which did not have a pirouette.

Sackbut (Fr. *saqueboute*, Ger. *Posaune*) The precursor to the slide trombone, which was a large version of the slide trumpet (It. *tromba*). Made of wood, bronze, silver, or animal horns, trumpets were straight instruments until around 1400, when instrument makers learned to bend metal tubing. One of the earliest written references recalls a *trompette-saïqueboute* used at the wedding of the Duke of Burgundy in 1468. Eventually four sizes of sackbuts developed.

Douçaine (Ger. *Cornamuse*, Sp. *dulzaina*) A straight-capped shawm with a soft tone, not to be confused with the *dulzian*, an early bassoon. The douçaines heard today are copied after a remarkable instrument recovered from Henry VIII’s flagship the “Mary Rose.” In England, the douçaine was known as the “still shawm.”

Bagpipes (Fr. *cornemuse*, Ger. *Sackpfeife*) Something akin to the bagpipe—a reedpipe blown with air from an inflated skin or bladder—is alluded to by Aristophanes. Air is sent to the bag through the blowpipe, and is then compressed under the arm to feed both the chanter—a perforated tube with a reed—and the drone pipes.

The Program

I ANTOINE BUSNOYS (c1430–1492)

Bel acueil Mellon 1	
A vous sans aultre	Mellon 42
Je ne puis vivre ainsky	Mellon 12
In hydraulis	
Joye me fuit	Mellon 20
Est-il merchy	Mellon 7

II GUILLAUME DU FAY (c1400–1474)

Dona gentile	Mellon 33
Vasilissa ergo gaude	
Donnés l’assault	Mellon 50

III ENGLISH CONTRIBUTORS

Walter Frye (d1475?) “Alas, alas, alas” is my chief song	Mellon 55
John Bedyngham? (1422?–1460?) So ys emprentid	Mellon 45
Robert Morton? (c1430–1476) Il sera / L’ome armé	Mellon 34

IV JOSQUIN DES PRES (c1440–1521)

Agnus Dei, from *Missa L’homme armé*

V JOHANNES OCKEGHEM (c1420–1497)

L’aultre d’antan	Mellon 20
Ma bouche rit	Mellon 30
Introitus, from <i>Requiem</i>	
Petitte Camusette	Mellon 4

Program Notes

by Benjamin Brand

“It is a matter of great surprise that there is no composition written over forty years ago which is thought by the learned as worthy of performance. At this very time, whether it be due to the virtue of some heavenly influence or to a zeal of constant application I do not know, there flourish, in addition to many singers who perform most beautifully, an infinite number of composers such as Johannes Ockeghem, Johannes Regis, Antoine Busnoys, Firminus Caron, and Guillaume Faugues, who glory that they had as teachers in this divine art Johannes Dunstable, Egidius Binchois and Guillaume Du Fay, all recently passed from life. Almost all these men’s works exhale such sweetness that, in my opinion, they should be considered most worthy, not only for men and heroes, but even for the immortal gods.” So wrote Johannes Tinctoris to his patron, King Ferrante I of Naples, in the preface to his *Liber de arte contrapuncti (The Art of Counterpoint)* of 1477. Here Tinctoris, undoubtedly the most eloquent writer on the music of his time, described two generations of composers whose art embodied the eloquence and proportion so central to Renaissance aesthetics. For this music critic and his contemporaries, it must have seemed as if the art of music had attained a new-found state of perfection.

Nobody was more likely to appreciate these sentiments than Ferrante, a sophisticated and fiercely ambitious monarch whose love of music was renowned throughout Italy. From the middle of the 1460’s, Ferrante had labored to assemble a choir of professional singers trained to perform the complex polyphony of Du Fay, Ockeghem, Busnoys, and other composers from northern Europe. Tinctoris himself was recruited in the early 1470’s, not only as a musician, but as a general advisor to Ferrante and his family, taking an active role in the recruiting of singers for his patron’s choir. It is likely, too, that he supervised the compilation of a collection of French secular song, a *chansonnier*; not for Ferrante himself, but rather for his daughter Beatrice, on the occasion

of her engagement to the King of Hungary in 1475.

This anthology is none other than the Mellon Chansonier (Beinecke Library MS 91), an elegant and richly illuminated manuscript comprising 81 folia. The collection is named after the well-known philanthropist and collector Paul Mellon, with whose financial assistance Yale purchased the manuscript through the London firm A. Rosenthal, Ltd. in 1940. Unlike most extant fifteenth-century sources, all indications suggest that this one survives today in its original state, with no missing or rearranged pages. Only the modern binding, undertaken during the late nineteenth century at the behest of the Parisian bibliophile and former owner, Baron Joseph Vitta, shows evidence of a later age.

That an anthology such as this would have been considered appropriate for a young bride speaks to, among other things, the popularity of French, or more precisely, Franco-Flemish music and literature among Italian aristocrats during the latter half of the fifteenth century. It was no coincidence that of the composers praised by Tinctoris, all but one were from France or the Low Countries (Dunstable was English). Secular rulers such as Ferrante looked to the Burgundian court in particular as a model of chivalry and courtly culture, one to be emulated to the greatest degree possible. That the dukes of Burgundy employed several of the greatest composers of the period, including Du Fay, Binchois, and Busnoys, could only have augmented the demand for their music. In fact, the works of these musical giants so dominated the Italian peninsula during the fifteenth century that any indigenous traditions of composition seem to have been wiped out: in retrospect, the members of the Italian elite had become, if not the greatest creators, the greatest consumers of music in Western Europe.

We dedicate our program this afternoon to selections from the Mellon Chansonier by three of these figures, Guillaume Du Fay and his successors Antoine Busnoys and Johannes Ockeghem,

to which we add three songs by their English contemporaries. Four Latin-texted works punctuate the succession of secular song, three by the aforementioned composers, and one by the younger Josquin des Pres.

Polyphonic chansons of the fifteenth century were characterized first and foremost by their texts. These texts almost always dealt with love and the relationships between men and women. Within this limited theme, however, there was a wide range of expressive possibilities. A common topic was the pain and suffering of unrequited love or relationships past. In Busnoys’ *Je ne puis vivre ainsy*, for instance, the protagonist asks for mercy from the otherwise indifferent object of his affection. That the poem had particular significance to the composer is suggested by the acrostic embedded in the opening letters of each line, spelling out the name “Jaqueline d’Aqueville,” a lady-in-waiting at the French royal court and evidently more than a passing acquaintance. The poet of Ockeghem’s *L’aultre d’antan* similarly describes the searing agony of rejection, but couches it in militaristic terms: “She destroyed me so thoroughly that she dismissed me from her troops; by God, she did her damage.”

But if fifteenth-century poets were apt to focus on the pain of romance, they could also put forth a far more optimistic perspective. *Bel Accueil*, which makes reference to the allegorical figure of “Fair Welcome” from the famous thirteenth-century epic, the *Roman de la Rose*, lightheartedly suggests that the object of the lover’s desire is particularly favorable to his amorous designs. *Petite Camusette* projects a similarly playful air, but in a more popular idiom. Here we find “Petite Camusette” (Little Snubnose) and the figures Robin and Marian, stock characters who exemplified the simplicity of rural, peasant life in the imaginations of the courtly audience for whom these works were intended.

While the content of the poems was relatively varied, the poetic forms allowed by the genre were more restricted. The chanson almost always

conformed to one of the three *formes fixes* inherited from the fourteenth century. The *rondeau* was by far the most popular, and was characterized by two musical sections (usually denoted A and B). The complete refrain (AB) falls at the beginning and the end, framing a half statement of the refrain (A) and additional stanzas (a and b). The full rondeau form can be represented thus: AB a A ab AB. A less common option was the *ballade*, a strophic form that followed the pattern AAB. When setting a given text, a composer almost invariably respected the form of the poem, providing the A and B sections with different music. Indeed, the *formes fixes* were so prevalent that poets and composers often invoked them while working in languages other than French. For instance, Du Fay’s Italian *Dona gentile* is a rondeau and the English *Alas, alas, alas* and *So ys emprentid* are ballades.

If the musical and poetic form of the chanson was largely governed by convention, composers turned to other musical features in order to infuse their works with a sense of their own personal style. The typical chanson of the early fifteenth century was scored for three voices — cantus, tenor, and contratenor — and was largely treble-dominated. This stratification of voices, where the cantus sang an easily recognizable melody and the tenor and contratenor provided harmonic support, was reinforced by the text setting: the cantus carried the text, while the lower two voices were typically left without text underlay. This suggests that the chanson may have been sung by one vocalist with instrumental accompaniment. Purely vocal or instrumental performances were also possibilities, however, and the genre as a whole was characterized by a marked flexibility regarding the specific manner of performance.

With Du Fay’s late songs — those composed during the 1450’s and 60’s — we find that this model begins to break down. For instance, *Donnés l’assault* is provided with a second contratenor, resulting in richer, four-voice texture. And while the cantus still carries the melody, the opening of

the piece features a brief point of imitation between the upper three voices, suggesting a desire to integrate the remaining voices more fully into the surrounding web of polyphony. With *Dona gentile*, Du Fay goes even farther in this regard, using imitative counterpart between the cantus and tenor to delineate successive phrases.

The tendency towards greater integration of voice parts and the more frequent use of imitative counterpoint go hand in hand in the works of Ockeghem and Busnoys. Following Du Fay, Ockeghem uses imitation to begin musical and textual phrases, usually incorporating each vocal part, as in his three-voice *L'autre d'antan*. With a chanson such as *Petite Camusette*, however, Ockeghem largely avoids this procedure after the opening falling fifth and scalar descent in order to highlight the popular tune in the cantus. By contrast, Busnoys takes the integration of vocal parts to the extreme, particularly in *Bel accueil* and *A vous sans aultre*. Both works eschew the typical vocal scoring, choosing instead three male voices of equal range. The quasi-canon part-writing and scoring results in an effect not unlike an ostinato.

Several of the Latin-texted works presented this afternoon, while not included in the Mellon Chansonnier, would have been equally at home in the court of Ferrante. With *In Hydraulis* Busnoys pays homage to Ockeghem, casting his older colleague as the new Orpheus and himself as an “unworthy musician.” The work was composed during the early months of 1467, at which time Busnoys had just entered the service of Charles of Charolais, the count mentioned in the final stanza. The discussion of the proportions of music in the second stanza finds musical expression in the tenor, which consists of only three notes – D-C-D – reiterated at the level of the fifth and octave above. More strikingly, Busnoys sets the word “Hemiola” with a virtuosic imitative duet between the soprano and bass which involves complex hemiolas and cross-rhythms. It was at such moments of virtuosity that Busnoys perhaps suggests another motive behind *In Hydraulis*: the display of his own compositional skill to an older master. By comparison, Ockeghem’s *Introit* from

his *Requiem* is a much simpler affair, reflecting its function as a mass for the dead. While the entire cycle calls for four parts, these are usually divided into duos and trios. The three-voice *Introit* proceeds in largely homophonic fashion, the soprano carrying the tune of the original chant, *Requiem aeternam*. While its musical style is hardly innovative, the work holds a particular historical significance as the first surviving polyphonic setting of the Requiem Mass.

The two works that lie at the chronological extremes of our program, Du Fay’s *Vasilissa ergo gaude* and the *Agnus Dei* from Josquin’s *Missa L’homme armé*, serve to exhibit the extraordinary transformations of musical style that had occurred over the course of the fifteenth century, as well as a continuing fascination with certain musical techniques among those Franco-Flemish composers who were so popular throughout Italy. Du Fay’s motet, composed in 1420 on the occasion of Cleofa Malatesta of Rimini’s marriage to Theodorus of Byzantium, praises its subject as a cultivated and beautiful woman. The musical setting conforms to the model of the medieval isorhythmic motet, undoubtedly the most venerable genre of the fourteenth century. While the upper two voices are freely composed, the tenor and contratenor proceed below at a markedly slower pace, consisting entirely of two rhythmically identical statements (hence the term isorhythm).

If *Vasilissa ergo gaude* constitutes a long glance back at the medieval tradition, Josquin’s *Missa L’homme armé* was less retrospective. Josquin was not the first to take the popular tune *L’homme armé* and use it as the basis of a mass cycle: Busnoys, Ockeghem, Tinctoris, and Du Fay all composed versions of their own. The ultimate inspiration, however, likely came from Robert Morton’s *Il sera / L’ome armé*, a so-called “combinative” chanson because it superimposes a rondeau, *Il sera*, over the *L’homme armé* tune, which is placed in the tenor part. Morton might have composed the piece for the retirement of his colleague Simon the Breton from the Burgundian court chapel 1464, since the poem refers affectionately to “Symonet le Breton.” Whether the *L’homme*

armé tune itself was composed by Morton, or whether it instead had an independent life as a popular song beforehand is uncertain.

The *Agnus Dei* of Josquin’s *Missa L’homme armé* stands as one of the most virtuosic displays of canonic procedure of the Renaissance. While the composer freely elaborates the borrowed tune in the first *Agnus*, weaving it into a polyphonic texture, with the third *Agnus* he expands the scoring from four to six voices, setting the tune against itself in long note values in the two bass parts. Here one voice sings the melody forwards and the other sings it backwards. Upon reaching

the midpoint of the movement they switch roles. Above, the sopranos and altos, followed by the two tenor parts, each sing a close canon. The resulting layout, with a slow-moving foundation (basses) bedecked with a double canon in the upper voices, recalls Du Fay’s *Vasilissa ergo gaude*. But the comparison is perhaps more conceptual than sonic, for despite the underlying structural similarities, Du Fay’s motet seems quite austere in comparison with Josquin’s opulent work.

Mr. Brand is a graduate student in Musicology in the Department of Music.

Texts and Translations

BEL ACUEIL

Men’s voices.

Modified rondeau form: AB a - -- AB (dashes indicate omitted sections).

a Bel Accueil, le sergant d’Amours,
En bien soit faire ses exploits,
b M’a ja cité par plusieurs foyes
D’aller a l’une de ses cours,

Fair Welcome, the servant of Love,
Knows how to turn his deeds to good account;
He has already summoned me many times
To go to one of his courts,

a Et m’a chargé qu’a tous les jours
Mettra deffault se je n’y voys.

And has decreed that he will ever
Find me in default if I do not go there.

a Bel Accueil, le sergant d’Amours,
En bien soit faire ses exploits,
b M’a ja cité par plusieurs foyes
D’aller a l’une de ses cours.

A VOUS SANS AULTRE

Instruments.

JE NE PUIS VIVRE AINSY

Daniel Roibl, Charlotte Dobbs, instruments.

Bergerette form: ABBaA (a variant of virelai form).

a Je ne puis vivre ainsy tousjours
Au mains que j’aye en mes dolours
Quelque confort
Une seule heure, ou mains ou fort;

I cannot live like this forever
Unless I have in my distress
Some comfort –
Just an hour, or less – or more;

Et tous les jours
Léaument serviray Amours
Jusqu'a la mort.

- b Noble femme de nom et d'armes,
Escript vous ay ce dittier-cy,
b Des ieulx plourant a chaudes larmes
Affin qu'ayés de moy merchy.

- a Quant a moi, je me meurs bon cours,
Vellant les nuytz, faisant cent tours,
En criant fort:
“Vengeance!” a Dieu, car a grant tort
Je noye en plours
Lorsqu'au besoing me fault secours—
Et Pitié dort.

- a Je ne puis vivre ainsy tousjours
Au mains que j'aye en mes dolours
Quelque confort
Une seule heure, ou mains ou fort;
Et tous les jours
Léaument serviray Amours
Jusqu'a la mort.

IN HYDRAULIS

Mixed voices, instruments, live sound processing.

In hydraulis quondam Pythagora
Admirante melos phtongitates
Malleorum percussa aequora
Per ponderum inaequalitates
Adinvenit musae quiditates.

Epitritum ac hemioliam,
Epogdoi et duplam perducunt
Nam tessaron pente concordiam
Nec non phtongum et pason adducunt
Monocordi dum genus conducunt.
Monochord.

Hæc Okeghem qui cunctis praecinis
Galliarum in regis aula,
Practiculum tuae propaginis
Arma cernens quondam per atria
Burgundiae ducis in patria.
Per me, Busnoys, illustris comitis

And every day
Faithfully I'll serve the god of Love
Unto death.

Woman, noble in name and in arms,
I have written you this ditty,
Weeping from my eyes hot tears
That you may have mercy on me.

As for me, I am dying apace,
Awake at night, walking in a hundred circles,
Crying aloud
“Vengeance!” to God, for, most unjustly,
I'm drowning in tears.
Just when I need it, I get no help—
And pity sleeps.

Long ago, when Pythagoras was admiring
The melody of water organs
And the sounds of hammers on surfaces,
Through the inequalities of the weights
He discovered the essentials of music.

The proportions of Epitrite and Hemiola,
Epogdoon and Dupla, produce
Not only the harmony of the Fourth and Fifth,
But also that of the Tone and Octave,
While they draw together the species of the

You, Okeghem — who sing these harmonies
In the hall of the king of the French —
Strengthen the art of your offspring
As you perceive it on occasion in the halls
Of the Duke of Burgundy in your homeland.
Through me, Busnois, unworthy musician

De Charolois indignum musicum,
Saluteris tuis pro meritis
Tamquam summum Chephas tropidium
Vale, verum instar Orpheicum!

JOYE ME FUIT

Paul Berry, Jonathan Boschetto, instruments.

Modified rondeau form: AB a - ab AB.

- a Joye me fuit et Doleur me ceurt seure;
Couroux me sieut sans riens qui me sequeure.
Ce qui me tue, ellas! c'est Souvenance.
b Je ne cesse, loins de mon esperance,
Mon seul desir, et que briefment je meure.

- a Quant je me dors mon esperit labeure;
Au resveillier Dieu scet comment il pleure!
Lors demande de mes mauz alegance.

- a Je ne sçay tour, sinon mauldire l'eure
Que vis celuy par qui ce mal saveure;
Mais peut estre qu'il m'a pas congnoissance
b De mon annuy ne de ma desplaisance.
Pourquoy couvient qu'en ce point je demeure?

- a Joye me fuit et Doleur me ceurt seure;
Couroux me sieut sans riens qui me sequeure.
Ce qui me tue, ellas! c'est Souvenance.
b Je ne cesse, loins de mon esperance,
Mon seul desir, et que briefment je meure.

EST-IL MERCHY

Susanne Knittel, Stephen Rodgers, Amy Shimbo, Dale Martin, instruments.

Modified rondeau form: AB a - ab AB.

- a Est-il merchy de quoy on pueut finer?
Est-il pitié qu'on peust en vous trouver?
Est-il m'amour nulle riens souffissante?
b Est-il chose tant soit forte ou puissante
Dont je sceusse vo grace recouvrer?

- a Pour fondre tout en larmes de plourer,
Ne pour paine que je sceusse endurer,
Est-il chose dont vous fussiés contente?
a Quel remede puis-je a mon fait donner,
Quant je voy bien que par tant vous amer
Il ne s'ensuit que ma mort evidente?

Of the illustrious Count of Charolais,
May you be greeted, so to speak,
As “Cephas,” as the supreme master of music.
Hail, true image of Orpheus!

Joy flees me, and Pain charges against me,
Wrath follows me, and nothing comes to my rescue.
What kills me — alas! — is Memory.
I do not renounce, far from the object of my hope,
My sole desire, and that is that I may shortly die.

When I fall asleep, my mind is in travail;
Upon awaking, God knows how it weeps!
Then I ask that my woes be lightened.

I know not what to do save curse the hour
When I saw him because of whom I taste this woe;
But perhaps he has no knowledge
Of my unease, nor of my displeasure.
Why needs must I remain in this pass?

Is there mercy that can bring an end?
Is there pity one could find in you?
Is there, my love, something sufficient?
Is there anything at all, however strong or powerful,
With which I could regain your grace?

By melting in tears as I cry,
Or any pain that I might endure —
Is there something with which you'd be content?
What remedy can I find for my plight
When I can see, by loving you so much,
The only result is clearly my death?

b Et toutesfoys pour douleur que je sente
Je ne m'en puis tant soit peu destourner.

And yet, whatever sorrow I may feel,
I cannot turn aside from this path.

a Est-il merchy de quoy on pueut finer?
Est-il pitié qu'on peust en vous trouver?
Est-il, m'amour, nulle riens souffissante,
b Est-il chose tant soit forte ou puissante
Dont je sceusse vo grace recouvrer?

DONA GENTILE
Instruments.

VASILISSA, ERGO GAUDE
Women's voices, instruments.

Vasilissa, ergo gaude, quia es digna omni laude,

Empress, therefore rejoice, for thou art worthy of
all praise,
Cleofe, glorious from the deeds of the Malatesta kin,
Leading men in Italy, great and noble.

Cleophe, clara gestis a tuis de Malatestis,
In Italia principibus magnis et nobilibus.

Ex tuo viro clarior, quia cunctis est nobilior:
than all;
Romaeorum est despotus, quem colit
mundus totus;
In porphyro est genitus a deo missus coelitus.

More glorious from thy husband, for he is nobler
He is master of the Romans, he whom all the
world reveres;
He was born in the purple, sent by God from heaven.

Juvenili aetate pollens et formositate volens,
Multum genio fecunda et utraque lingua facunda
Ac clarior es virtutibus prae aliis his omnibus.

Strong in youth and pleasing in beauty,
Very fertile in wits and eloquent in both tongues,
Thou art more glorious for thy virtues, surpassing
all others.

DONNÉS L'ASSAULT
Mixed voices, instruments.
Modified rondeau form: AB a - ab --.

a Donnés l'assault a la fortesse
De ma gratieuse maistresse,
Hault dieu d'amours, je vous supplie;
b Boutés hors m'adverse partie
Qui languir me fait en destresse.

Launch the attack on the fortress
Of my gracious mistress,
High god of love, I beg you;
Expell my adversary
Who makes me languish in distress.

a C'est Anuy qui, par sa rudesse,
De moy grever point ne se cesse
Envers ma dame gente et lye.

It is Ennui who by his crudeness
Injures me unceasingly
In the sight of my lady kind and gay.

a Faictes venir tost en l'adresse
Au secours, par vostre noblesse,
Pitié, Mercy et Courtoysie;

Summon at once, with all dispatch,
To my assistance, by your noble authority,
Pity, Mercy, and Courtesy;

b La belle soit par vous saisye,
Car le tarder trop si me blesse.

May the beauty be captured by you,
For waiting causes me grievous pain.

“ALAS, ALAS, ALAS” IS MY CHIEF SONG
Daniel Roibl, instruments.
Ballade form: AAB.

a “Alas, alas, alas” is my chief song;
ffor peyne and wo none other can y syng.
a Insteade of rest, a-sobbe y tale among
ffor myn onese and deathe along siching.

“Alas, alas, alas” is my chief song;
Pain and woe keep me from singing anything else.
Instead of resting, I sob through my story,
Seeking my own discomfort and death.

b The grounde of wo I fele is departing,
The more long the more byting the peyn.
With the trew turtill all chaunge forsweryng,
“Welchome my deth certeyne,” y entune
and pleyne.

The cause for the woe I feel is separation,
The longer it takes, the more biting the pain.
Forswearing, like the turtledove, all inconstancy,
“Welcome, my certain death!” I sing and groan.

SO YS EMPRENTID
Marilyn Newman, women's voices, instruments, live sound processing.
Ballade form: AAB.

a So ys emprentid in my remembrance
Your wommanhede, iour yowght, your
gentilnesse,
a Iour goodly port, your frely continance,
Your prysid byaulte with iour kyndenesse,

So impressed upon my memory are
Your womanliness, your youth, your nobility,
Your deportment, your gracious expression,
Your prized beauty and your kindness,

b That lorde that alle wot tak y to witesse!
That, wak y, slepe y, or wat thing y do,
In wele, in wo, in joye or hevenesse,
Myn hert ys with yow, go wey that ye go.

(I call to witness that Lord who knows all)
That whether awake or asleep, no matter what I do,
Whether succeeding or failing, happy or sad,
My heart stays with you wherever you go.

IL SERA POUR VOUS CONBATU / L'OME ARMÉ
Mixed voices, instruments.
Modified rondeau form: AB a A ab --.

Cantus

a Il sera pour vous combatu,
Le doubté Turcq, Maistre Symon
b — Certainement ce sera mon —
Et de crocq de ache abatu.

He will be fought for you,
The dreaded Turk, Master Symon
— there's no doubt about it —
And struck down with an axe-spur.

a Son orgueil tenons a batu
S'il chiét en voz mains, le felon.

We hold his pride to be beaten
If he falls into your hands, the felon.

a Il sera pour vous conbatu,
Le doubté Turcq, Maistre Symon.
a En peu d’heure l’arés batu
Au plaisir Dieu. Puis dira-on,
b “Vive Symonet le Breton,
Que sure le Turcq s’est enbatu!”

In a short time you will have beaten him
To God’s pleasure. Then they will say,
“Long live ol’ Symon the Breton,
Because he has fallen on the Turk!”

Tenor and Countertenor

L’ome armé doibt on doubter.
On a fait partout crier
“A l’assault! et a l’assault!”
Que chescun se doibt armer
D’un haubregon de fer.
“A l’assault! a l’assault!”

The man at arms is to be feared,
The cry has been raised all around:
“To the attack!”
Everyone must arm himself
With an iron hauberk.
“To the attack!”

AGNUS DEI

Mixed voices.

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Agnus Dei,
Qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God,
You take away the sins of the world,
Have mercy on us.
Lamb of God,
You take away the sins of the world,
Have mercy on us.
Lamb of God,
You take away the sins of the world,
Give us peace.

L’AULTRE D’ANTAN

Instruments.

MA BOUCHE RIT

Deborah Malamud, Nunzio D’Alessio, Amy Shimbo, Stephen Rodgers, instruments.

Bergerette form: ABaA (miniature virelai).

a Ma bouche rit et ma pensee pleure;
Mon oeil s’esjoye et mon cuer maudit l’eure
Qu’il eut le bien qui sa santé déchasse
Et le plaisir qui la mort me pourchasse
Sans resconfort qui m’ayde ne sequeure.

My mouth laughs and my thoughts weep,
My eye is gay, and my heart curses the hour
When it had the luck which drives away its health
And the pleasure which brings me death
Without comfort that might aid or succor me.

b Ha! cuer pervers, faussaire et mensongier
Dittes comment avés ozé songier
Que de faulser ce que m’avés promis;
Puis qu’en ce point vous vous voulés vengier
Pensés bien tost de ma vie abregier—
Vivre ne puis ou point ou m’avés mis.

Ah, perverse heart, false and lying,
Tell how you have dared to dream
Of breaking the promise you made to me;
Since you will avenge yourself to that degree,
Consider soon cutting short my life—
I cannot live in the plight in which you’ve placed me.

a Vostre pitié veult doncques que je meure,
Mais rigueur veult que vivant je demeure.
Ainsi meurs vif, et en vivant trespasse.
Mais pour celer le mal qui ne se passe
Et pour couvrir le dueil ou je labeure,

Your pity, then, wants me to die,
But sternness wants me to survive.
So alive I die, and in living pass away.
But, to hide the ill which has no end
And to cover the grief in which I struggle.

a Ma bouche rit et ma pensee pleure;
Mon oeil s’esjoye et mon cuer maudit l’eure
Qu’il eut le bien qui sa santé déchasse
Et le plaisir qui la mort me pourchasse
Sans resconfort qui m’ayde ne sequeure.

INTROITUS

Mixed voices.

Requiem aeternam dona eis, Domine:
Et lux perpetua luceat eis, Domine.
Te decet hymnus Deus in Sion,
Et tibi reddetur votum in Jerusalem:
Exaudi orationem meam;
Ad te omnis caro veniet.

Give them eternal rest, Lord:
And may perpetual light shine upon them, Lord.
Thou shalt be hymned, O God, in Sion,
And unto thee shall a vow be paid in Jerusalem.
Hear my prayer;
Unto thee all flesh shall come.

PETITTE CAMUSETTE

Mixed voices, live sound processing, instruments.

Rondet form: ABab.

a Petite Camusette, j’ay
Proposé me mettre en essay
D’acquérir quelque peu vo grace:
b Force m’est que par la je passe.
Ceste foys j’en feray l’essay.

Little Snubnose, I have
Proposed at least to try
To obtain, however little, your grace;
Needs be that I pass that way—
This time I’ll make the try.

a Petite Camusette, a la mort m’avés mis,
Robin et Marion s’en vont au bois jouer.
b Ilz s’en vont bras a bras; ilz se sont endormis.

Little Snubnose, you’ve put me to death.
Robin and Marion are going to the wood to play.
They’re going off, arm in arm; they’ve gone to
sleep.

Petite Camusette, a la mort m’avés mis.

Little Snubnose, you’ve put me to death.

The Yale Collegium Musicum

Richard Lalli, director

soprani Nicole Bouché, Manuscript Unit Head, Beinecke Library
Sarah Clemmens, third-year graduate student in the Department of Music
Charlotte Dobbs, Yale College sophomore
Susanne Knittel, second-year exchange student in Comparative Literature
Kendra Mack, graduate of Yale College
Deborah Malamud, visiting professor in the Law School
Amy Shimbo, fourth-year graduate student in the Department of Music

alti Haydee Charbagi, visiting faculty in the French Department
Anne Curtis, professor in the Medical School
Carol Hwang, Molecular, Cellular, and Developmental Biology
Angela Marroy, first-year graduate student in the Department of Music
Marilyn Newman, special education music teacher at Celentano School
Daniel Roihl, third-year graduate student in the School of Music
Ingebord Schimmer, pianist, vocal coach, and Yale spouse

tenori Paul Berry, third-year graduate student in the Department of Music
Jonathan Boschetto, Yale College junior
Nunzio D'Alessio, second-year graduate student in the Divinity School
Charles Kamm, first-year graduate student in the School of Music
Stephen Rodgers, fourth-year graduate student in the Department of Music

bassi Benjamin Brand, fourth-year graduate student in the Department of Music
Niles Cole, development associate in the Yale Development Office
Nathan Eddy, first-year graduate student in the Divinity School
Kendall Heitzman, first-year graduate student in Japanese Literature
Dale B. Martin, professor in the Department of Religious Studies
Neal Plotkin, partner of visiting professor in the Law School
Zachariah Victor, third-year graduate student in the Department of Music
Andrew Weaver, graduate of the Department of Music

THE INSTRUMENTALISTS

ROBERT MEALY, vielle and harp, has received much critical acclaim for his eloquent and imaginative performances on a wide range of historical strings. He has toured and recorded with many distinguished ensembles, including Les Arts Florissants, Sequentia, Tafelmusik, and the Boston Camerata. He frequently appears as soloist and leader in New York, where recently he presented a *lira da braccio* recital at the Metropolitan Museum of Art and led Vivaldi's "Four Seasons" with ARTEK. He also regularly performs with the New York Collegium. An avid chamber musician, Mr. Mealy is a member of the medieval ensemble Fortune's Wheel, the Renaissance violin band the King's Noyse, and LouisLouis, formerly artists-in-residence at Columbia. Mr. Mealy is non-resident tutor of music at Harvard College, where he directs an undergraduate baroque orchestra, and is delighted to be increasingly involved in the rebirth of early music at Yale. He writes regularly about music, teaches historical improvisation and technique at workshops across the country, and has recorded over 50 cds on major labels.

MICHAEL RIGSBY, vielle and bass viol, studied the French horn at North Carolina School of the Arts and at Manhattan School of Music before leaving music to pursue the study of medicine. He is currently Associate Professor of Medicine in Infectious Diseases at Yale Medical School and national director of HIV and Hepatitis C programs for the VA hospital system. Recent musical activities include performances with Pegasus, an early music ensemble, the Yale Collegium Musicum, the Yale Collegium Soloists, and with baritone Richard Lalli in New Haven and New York.

TOM ZAJAK plays sackbut, 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 Rick 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 the University of Maryland, College Park.

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, and 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.

DANIEL STILLMAN is a founding member and director of the Boston Shawm & Sackbut Ensemble, and is also a member of the Montreal-based wind ensemble Les Sonneurs. As a player of historical trombone, he has worked with such period-instrument orchestras as Boston Baroque, Handel & Haydn Society, the Smithsonian Concerto Grosso, Boston Early Music Festival Orchestra, Arcadia Players, and the Washington Bach Society. As a player of Renaissance wind instruments (double reeds and brass), he has performed with the Taverner Players (Andrew Parrott, director), Gabrieli Players (Paul McCreesh, director), Apollo's Fire, Anonymous 4, La Nef (Montreal), Trinity Consort (Portland, OR), and the avant-garde rock ensemble Roger Miller's Exquisite Corpse, and has toured extensively with both the Boston Camerata and Waverly Consort. Dan is a highly sought-after instructor of Renaissance wind instruments, having taught at Wellesley College, the Longy School of Music, Tufts University, and the Five College Early Music Program (Amherst, MA), as well as at summer workshops for Amherst Early Music and the San Francisco Early Music Society. He can be heard on recordings for the Telarc, Erato, Harmonia Mundi USA, Deutsche Grammophon Archiv, EMI, Dorian, Eclectra, and SST labels.

STEVEN LUNDAHL, recorder, trombone/sackbut, slide trumpet, is a current member of Boston Camerata, Calliope, Waverly Consort, and Boston Baroque. He has performed with Boston Shawm and Sackbut Ensemble, Ensemble Project Ars Nova, Tafelmusik, Smithsonian Chamber Orchestra, and the Boston Handel and Haydn Society. Steve appears on over 20 recordings for Angel/EMI, Erato, Harmonia Mundi, Telarc, and others.

New Zealand-born composer MATTHEW SUTTOR has been living in the United States since 1992. He received a DMA in composition from Columbia University in 1999 and since then he has been a visiting lecturer in composition, theory, and music technology in the Department of Music and recently also a lecturer in sound design in the School of Drama at Yale University. Earlier this semester Suttor designed and directed a multimedia production of *Four Saint in Three Acts*.

THE BEINECKE LIBRARY AND YALE COLLEGIUM MUSICUM ARE PLEASED TO ANNOUNCE
THE 2003-2004 SEASON OF CONCERTS, EACH COMMENCING AT 5:15:

OCTOBER 1 WOMEN POETS AND YALE COMPOSERS

Ten new settings of texts by women whose papers are held in the Beinecke: Mina Loy, H.D., Gertrude Stein, Marianne Moore, and Maxine Kumin.

DECEMBER 8 INFLUENCING HANDEL

Vocal and instrumental music by Caldara, Corelli, and Alessandro Scarlatti, and featuring Handel's *Laudate Pueri* (manuscript from the Frederick R. Koch Collection).

FEBRUARY 11 WINTER WORDS

Medieval winter music and Benjamin Britten's song cycle for tenor and piano with texts of Thomas Hardy, *Winter Words* (composer's manuscript from the Osborne Collection).

MAY 3 FERDINAND III'S VIENNA

Vocal and instrumental music between 1637 and 1657, including works cited in Athanasius Kircher's *Musurgia Universalis* (1650 edition in the Beinecke Collection), and featuring little-known works of Giovanni Felice Sances.

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

Antoine Busnois, *Bel acueil*, from the *Mellon Chansonnier*
(Italian, c. 1476). MS 91, Beinecke Library.