

EDINBURGH
UNIVERSITY
CONCERTS

1976-77

LANDINI CONSORT

RICHARD HILL *countertenor*
RICHARD ORTON *tenor*

ELIZABETH LIDDLE
MARGARET McCaul
JOHN BRYAN

PETER SYRUS *director*

*crumhorns, cornamuse, shawms, curtals, recorders, gemshorn,
portative organ, rebecs, viols, medieval fiddle, lute, citole, psaltery
and percussion*

Reid Concert Hall, Thursday 27 January 1977

THE PURSUIT OF LOVE . . .

A programme to commemorate the 600th anniversary of the death of Guillaume de Machaut.

The audience is encouraged to reserve any applause until the ends of sections.

Medieval songs and dances

Raimbaut de Vaqueiras *d.* 1207

Kalenda maya (troubadour *estampida*)

Ja n'amerai autre | *In seculum* (anonymous
hocket a 4; Montpellier Codex)

In seculum (anonymous instrumental motet
a 3)

Adam de la Halle *c.* 1230-87

Amours et ma dame aussi (rondeau a 3)

Pour mon cuer (anonymous *trouvere* *rotrou-*
enge)

La sexte estampie royal (anonymous mono-
phonic dance)

Guillaume de Machaut, *le noble rethorique* 1300-77

De toutes flours (ballade a 4)

De Fortune me doy pleindre (ballade; two
versions a 3)

Dame, vostre doulz viaire debonnaire,
(monophonic *virelai*)

Quant je sui mis au retour (monophonic
virelai)

The late fourteenth-century Mannerists

Anthonello de Caserta

Dame d'onour en qui (ballade a 3; performed
instrumentally)

Baude Cordier

Dame excellent (ballade a 4)

Belle, bonne, sage (rondeau a 3; performed
instrumentally)

Gilet Velut

Laissies ester vestres chans de liesse (a 3)

Or sus, vous dormez trop (anonymous
virelai a 3)

INTERVAL

Guillaume de Machaut

Se mesdisans en acort (monophonic *virelai*)

Tant doucement me sens emprisonnes (rondeau
a 4)

En mon cuer a un descort (*virelai* a 2)

Dame, a qui m'ottri (monophonic *virelai*)

Rose, liz, printemps (rondeau a 4)

Music at the Court of Burgundy

Guillaume Dufay 1400-74

Resvellies vous et faits chiere lye, (ballade a 3;
1423)

Adieu ces bons vins de Lannoys (rondeau a 3;
1426)

La Spagna (anonymous *basse danse*)

Mon chier amy (ballade a 3)

He, compaignons, resvelons nous (rondeau a 4)

Among European countries, France alone can boast of a relatively continuous and uninterrupted history of secular song from the twelfth to the fifteenth centuries. In comparison, English medieval songs survive as isolated written examples of a tradition that was chiefly improvised or transmitted orally from one generation to the next. Fourteenth-century Italian secular music is a legacy whose treasures are still largely unexplored, yet the centuries on either side have yielded little of intrinsic or original value. If the picture in France is more complete, it is also one of a singularly monochrome palette: the texts of her music concern love far more than any other subject. Usually such love is unrequited; in their sobriety and near-morbidity Machaut and Dufay are typical of their country and respective centuries, and pieces as happy and uncomplicated as *Resvellies vous* and *He, compaignons* are rather difficult to find.

To the troubadours in Provence is usually accredited the origins of the 'art of courtly love'. By this over-worn phrase and by over-generalisation one is led to believe that, besides crusading, these poet-composers eulogised their ladies and placed them upon remote pedestals; the lady was ever beautiful and desirable, the man ever courteous and patient. However, the belief that

relationships were invariably platonic is not borne out by the texts themselves: the troubadour Raimbaud d'Orange admits his wish to hold his lady naked in his arms and in his bed. Nearly two centuries later, Guillaume de Machaut's intentions towards Peronne d'Armentieres are no more honourable; yet she was nineteen, he was advanced in years (and blind in one eye), had held various clerical posts in churches at Verdun, Arras and St. Quentin and was canon of Rheims Cathedral. Famed for his setting of the ordinary of the Mass it should be remembered that this was one of the comparatively few sacred compositions of the time, and that contemporary response to events such as the Black Death was far from one of bland piety, prompting instead Sacchetti's love lyrics and Boccaccio's *Decameron*.

Where the term 'Mannerist' originated is not clear; certainly it should not be confused with the products of the Mannerist painters who dominated sixteenth-century Italy. However, late fourteenth-century French music does have its counterpart in French painting, and slightly later illuminated manuscripts representing the 'International' style are described in terms very similar to the music: "If we are careful not to read a derogatory meaning into the word, this tendency may be described as 'manneristic'. It manifests itself in an emphasis on calligraphic lines, variegated colors, gold and silver at the expense of spatial illusions; in excessive refinement of proportions, behaviour and dress of figures; in richly ornamented armor, brocaded textiles and jewelry; in a preoccupation with patterns within patterns, so to speak" (a Harvard lecture by Professor Panofsky). Turning to the music, the most frequent complications are harmonic and/or rhythmic, the latter most notably in Anthonello's wayward *Dame d'onour*.

The achievements of the fifteenth-century Burgundian Court have been interpreted by some historians as the final and most corrupt manifestations of the Middle Ages; an irreconcilable conflict between barbaric and chivalric ideals. Violent extremes typify the period: rural life must have been a grim struggle for existence, while those at court frequently indulged in acts of overt extravagance. Of many spectacular occasions by far the most notorious was the 'Feast of the Pheasant' of 1454. During this three-day bonanza 28 musicians and their instruments emerged from a giant pasty, a twelve-year old boy sang a song perched on a white stag with gilt antlers, a recorder consort appeared dressed as wolves, and four singers, doubling organs, performed a lament in a church made of marzipan. Yet if this sort of activity is clearly more medieval than renaissance, it can

be argued that the art and music of the period were already showing humanist traits. Partly as a result of hearing Italian music and poetry, the work of Dufay is expressive in a personal manner hitherto unknown to a Frenchman, although a much earlier *virelai* like *Or sus* contains elements of realism in its various birdcalls directly analogous to the discovery of perspective in art

J.B.

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DAPHNE GODSON *violin*

AUDREY INNES *piano*

Next concert: Thursday 3 February

DAPHNE GODSON *violin*

AUDREY INNES *piano*

SCHUBERT Sonatina in A minor, opus 137, no. 2

SHOSTAKOVICH Sonata, opus 134

JOHN CASKEN *Fluctus* (1973)

RAVEL Sonata

Reid Concert Hall, Thursday 3 February 1977