Beall Concert Hall Tuesday evening
8:00 p.m. October 26, 2004

SCHOOL OF MUSIC COMING EVENTS
For more information on any of these events, or to be on the UO Music mailing list, call the music school’s Community Relations Office, weekdays, at 346-5678.

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Sunday, Oct. 31 • 3 p.m., Silva Hall, Hult Center
A HELMUTH RILLING ENCORE:
University Symphony & Choirs
The acclaimed Oregon Bach Festival conductor, in Eugene for a week-long residency as a Robert Trotter Visiting Professor, leads these premier UO ensembles in Bach’s Magnificat and Mozart’s C Minor Mass. Free

Wednesday, Nov. 3 • 8 p.m., Beall Hall
HORN TRIO
Faculty and Guest Artists; $9, $5
Solos, duets, and trios featuring Ellen Campbell, Jeffrey Snedecker, and Kathleen Vaught Farmer.

Thursday, Nov. 4 • 8 p.m., Beall Hall
OCTUBAFEST
UO Ensembles & Guests; $5, $3

Friday, Nov. 5 • 8 p.m., Room 178 Music
THE JAZZ CAFE
UO Jazz Combos; $5, $3

Saturday, Nov. 6 • 8 p.m., Beall Hall
FORTUNE’S WHEEL
Guest Ensemble; Free
“The Music that Petrarch Knew,” celebrating the 700th birthday of Petrarch, the acclaimed poet and father of Humanism. Co-sponsored by the Department of Romance Languages.

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105th Season, 8th program
I. LE BESTIAIRE D’AMOUR

Serena en mer hante
Philippe de Thaon (cira 1130)

En mai au douz tens nouvel
Anonymous (13th c.)

The four legged Narcissus
Isi avint qu’un cerf
Marie de France (12th - 13th c.)

D’un gupil
La dance du Gupil
Shira Kammen

Ensement com la panthere
Anonymous (13th c.)

Monosceros est beste
Philippe de Thaon

Ausi comme unicorne sui
Thibaut de Champagne (1201-1253)

II. L’ON DIT QU’AMORS EST DOLCE CHOSE

L’on di qu’amors est dolce chose
Anonymous (13th c.)

Margot
Anonymous (13th c.)

Brangäne’s Lai
Shira Kammen

Guenièvre’s Lament
Anonymous – Le Chevalier de la charrette

Iseult’s Lament
Anonymous (13th c?)

III. LE JEU D’AMOUR

Ce fut en mai
Moniot d’Arras (ca.1213-1239)

Entre moi et mon amin
Anonymous

Prendés i garde
Guillaume d’Amiens (fl late 13th c.)

Prennés i garde
Anonymous

Le Tournoi de Chauvency
Jacques Bretel (?1285 –1310?)

Caroles on:

La jus desouz l’olive
Anonymous (13th c.)

C’est desouz l’olive
Anonymous

C’est la jus par desous l’olive
Anonymous (13th c.)

Je chevauchoie l’autrier
Moniot de Paris (fl mid 13th c.)

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Part of this program has been recorded as

The Unicorn, and Le Jeu d’Amour (Warner – Erato CDs).

ABOUT TONIGHT’S ARTISTS

Anne Azéma (voice) and Shira Kammen (strings) are leaders in the field of medieval singing and accompaniment. Each has recorded prolifically and toured worldwide; together, they devote their enormous skill, insight, and fantasy to the magnificent repertoires of medieval France, Provence, and Spain. French-born Azéma brings unusual language skills, a crystalline voice, and a gift for theatre; Kammen brings virtuoso technique on vielle, rebec, and harp, as well as her famous flair, drive, and humour. Their latest CD, Etoile du Nord, has been released last season to critical acclaim.

French soprano Anne Azéma is considered to be one of the world’s leading interpreters of early vocal music. She has been acclaimed by critics on four continents for her original, passionate, and vivid approach to songs and texts of the Middle Ages. Azéma has also been widely praised in many other repertoires, from Renaissance lute songs to Baroque sacred music to twentieth-century music theatre. Azéma’s current discography numbers about thirty recordings as a soloist or a recitalist (Erato, Virgin, Nonesuch, Calliope, ATMA, Harmonia Mundi). A featured soloist with The Boston Camerata, she has taken prominent roles in many of that ensemble’s tours and Erato productions (Grand Prix du Disque, 1990). She has been a soloist with numerous other ensembles, large and small, early and contemporary. Azéma is a founding member of the Camerata Mediterranea, touring with them internationally and appearing on all of that ensemble CD’s (Edison Prize, 2000). She is frequently invited as a recitalist, touring in North America, Europe, Africa, and Japan. Her numerous appearances on American and European radios and tvs include several commissions. Among her teaching activities are master classes, seminars, residencies at conservatories and universities in France, Holland and the U.S. Azéma’s recent festival performances as soloist and recitalist include Amsterdam, Graz, Dresden, Leipzig, Cologne, Boston, Bergen, Berlin, Ambronay, Tanglewood and Tokyo.

Shira Kammen received her degree in music from UC-Berkeley and studied vielle with Margriet Tindemans. A member for many years of Ensembles Alcatraz and Project Ars Nova, and Medieval Strings, she has also worked with Sequin, Hesperion XX, the Boston Camerata, Teatro Bacchino, Kitka, and the King’s Noyse, and is the founder of Class V Music, an ensemble dedicated to performance on river rafting trips. She has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, and Japan, and on the Colorado and Rogue Rivers. Kammen happily collaborated with singer/storyteller John Fleagle for fifteen years, and performs now with several new groups: A medieval ensemble, Fortune’s Wheel; a new music group, Ephemeros; and an eclectic ethnic band, Panacea. The strangest place Kammen has played is in the elephant pit of the Jerusalem Zoo. She hopes to spend more time playing music of all kinds in the wilderness.