A Night’s Tale:
The Tournament of Chauvency

Program conceived and directed by Trotter Visiting Professor Anne Azéma

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If you are in the company of a small child or someone who may inadvertently cause distractions, kindly sit near a rear exit and be prepared to leave in a timely fashion. Please respect our artists and your fellow concert patrons. House management reserves the right to request exiting the hall when appropriate.
I. Prologue
Por mal tens ne por gelee  Thibault de Champagne

II. Armes - Day
Venit Sancte Spiritus - En ma dame  Anonymous
Trop souvent me dueil  Anonymous
Abundance de Felonie  Jehan L’Escurel
Vos arez la druerie – Vous n’alés pas  Anonymous
Se par force de merci  Gauthier d’Espinal
Ausi comme Unicorne sui  Thibault de Champagne
Or est Baiars en la pasture  Adam de la Halle
Saltarello  Anonymous
Prendes i garde  Guillaume d’Amiens
Prennes i garde  Anonymous
Li dous regars de ma dame  Adam de la Halle
Jamais ne sera saous  Anonymous
Se par force de merci (Reprise)  Gauthier d’Espinal
En l’an que chevalier sont  Huon D’Oisy

III. Amours - Night
Ausi comme Unicorne sui (reprise)  Thibault de Champagne
Toute soule  Anonymous
Trois serors sor rive mer  Anonymous
Le Robardel  Anonymous
Le lai des hellequines  Anonyme
Dame par vos dous regars  Jehan Lescurel
Bien se lace  Jehan Lescurel
Le Chapelet – La Sestieme estampie Real  Anonymous
Au renouvel  Anonymous
Bonne amourette  Adam de la Halle
C’est la fin – La quarte estampie real  Anonymous

IV. Coda
Por mal tens ne por gelee (Reprise)  Thibault de Champagne

Shira Kammen, vielle
Eric Mentzel, voice
Anne Azéma, voice and narration
Stephen McCormick, narration

The Musicians: MUS 407/507
The Romantics: RL 407/507
Julianne Graper
Heather Holmquest
Tiffany Kettel
Heather Lanctot
Amy Lese
Jacob Mariani
Clarissa Osborn
Tara Elena Puyat
Jonathan Valentine
Mara (a.k.a. Emily) Imhoff
Noah Brenner
Harry Baechtel
Aaron Cain
Victoria Helppie
Prof. Eric Mentzel

Megan Berry
Keith Evans
Hannah Jarman-Miller
Lindsay Mayer
Nathan K. Tripathy
Wyatt True
Amel Benhassine-Miller
Caitlin Bradley
Stacy Brelandel
Natalie Brenner
Sabina Carp
Chris Cavagnaro
Margherita Ghetti
Gail Gould
Melanie Hyers
Michelle Loew
Michael Lukosmki
Kevin Massoletti
Lise Mba Ekani
Joseph McFadden
Erin Moberg
Sarah Nagel
Elena Overvold
Doralba Perez Ibañez
Noelia Pizarro Fernandez
Brandon Rigby
Erika Rodriguez
Miguel Silva
Prof. Gina Psaki

Translation/rewriting of the narration by: Joel Cohen (2007) as well as F. Regina Psaki, Michelle Loew, Caitlin Bradley, Keith Evans, Sabina Carp, Natalie Brenner (2012)
The tournament or ritual combat – whether it be physical or metaphorical – is, within the Courtly Love framework, one of the steps which can lead the two partners to the plenitude of a shared love relationship. “Love makes one heart from two,” says Jacques Bretel, author of the *Tournoi de Chauvency*.

The steps required towards this yearned-for union are: Waiting for the Other, he or she who can ask the key question (Homage); The Test through combat or struggle (physical or poetic/spiritual); And finally the response, the Gift, freely offered, permitting a union in Love.

There are certain constants in human nature. Our own society, justly preoccupied with increasing the chances for equality in so many domains, can take inspiration from this audacious-for-its-time medieval experiment, and its blend of old and new insights into a universal quest.

Yet another reason for our interest in the *Tournoi* is its vivid, evocation of music, dance, and festivity. But for all that, the manuscript itself contains not a single scrap of notated music. To make our project “work” the source itself urges us on. It obliges us, performers already familiar with many dimensions of medieval music, to push our inquiries still further, and to create something new based on the skills we have already acquired in more familiar, less enigmatic contexts. Important among these is the practice, widespread already in the Middle Ages, of adapting or “twinning” new texts to already-existing medieval melodies. Using this and other techniques we set out to create a new performance piece, meant to give delight and pleasure, guided every step of the way by Jean Bretel’s narrative, so generous and detailed in its descriptions of the festive music and dance at Chauvency circa 1310.

We cannot, of course, recreate with total precision the “music of 1310.” Even as we proceed with as much care and respect for our sources as possible, using Douce 308 and other related manuscripts of the period, we hope to avoid the pitfalls of pseudo-historicism. What we present to you is a work for our time, drawing, we hope, on the incredible life force that emerges from the manuscript’s folios, redirecting this magnificent force, to the best of our abilities, into our own ears, minds, and hearts.

—Anne Azéma, 2007–2012