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### **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.*

**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



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall  
8:00 p.m.

Tuesday evening  
October 26, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

***THE UNICORN: MEDIEVAL FRENCH LOVE SONGS***

featuring

***ANNE AZÉMA, voice/hurdy-gurdy***  
***SHIRA KAMMEN, vielle/rebec/harp***



UNIVERSITY OF OREGON

## PROGRAM

### I. LE BESTIAIRE D'AMOUR

<b>Serena en mer hante</b>	Philippe de Thaon (cira 1130)
<b>En mai au douz tens nouvel</b>	Anonymous (13th c.)
<b>The four legged Narcissus</b>	
<b>Isi avint qu'un cerf</b>	Marie de France (12th - 13 th c.)
<b>D'un gupil</b>	
<b>La dance du Gupil</b>	Shira Kammen
<b>Ensement com la panthere</b>	Anonymous (13th c.)
<b>Monosceros est beste</b>	Philippe de Thaon
<b>Ausi comme unicorne sui</b>	Thibaut de Champagne (1201-1253)

### II. L'ON DIT QU'AMORS EST DOLCE CHOSE

<b>L'on di qu'amors est dolce chose</b>	Anonymous (13 <sup>th</sup> c.)
<b>Margot</b>	Anonymous (13 <sup>th</sup> c.)
<b>Brangäne's Lai</b>	Shira Kammen
<b>Guenièvre's Lament</b>	Anonymous— <i>Le Chevalier de la charrette</i>
<b>Iseult's Lament</b>	Anonymous (13 <sup>th</sup> c?)

### III. LE JEU D'AMOUR

<b>Ce fut en mai</b>	Moniot d'Arras (ca.1213-1239)
<b>Entre moi et mon amin</b>	Anonymous
<b>Prendés i garde</b>	Guillaume d'Amiens (fl late 13th c.)
<b>Prennés i garde</b>	Anonymous
<b>Le Tournoi de Chauvency</b>	Jacques Bretel (?1285 –1310?)
<b>Caroles on:</b>	
<b>La jus desouz l'olive</b>	Anonymous (13th c.)
<b>C'est desouz l'olive</b>	
<b>C'est la jus par desous l'olive</b>	
<b>Je chevauchie l'autrier</b>	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 Sequentia, 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, Ephemeris; 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.