

Cecilia, the Clemencic Consort (Vienna), Studio de la Musique Ancienne de Montréal, and La Fontegara (Mexico). She has taught voice at Harvard and Brown Universities, been a guest lecturer at Wellesley and Bowdoin Colleges, and has taught workshops in medieval music from Vancouver to Mexico City. In addition to singing, Knutson is a doctor of chiropractic with a private practice in the Boston area.

**Shira Kammen** has spent well over half her life performing and teaching music. She received her degree in music from UC Berkeley and studied vielle with Margriet Tindemans. A member for many years of Ensemble Alcatraz, Ensemble Project Ars Nova, and Medieval Strings, she has also worked with many other ensembles including Sequentia, Hesperion XX, the Boston Camerata, the King's Noyse, Magnificat Baroque Orchestra, Teatro Bacchino, and is the founder of Class V Music, a group created to perform on rafting trips. For fifteen years Kammen happily collaborated with singer/storyteller John Fleagle. Along with Fortune's Wheel, she currently works with the contemporary music ensemble, Ephemeros, and Trouz Bras, a group devoted to the dance music of Celtic Brittany.

**Robert Mealy** has received much critical acclaim for his eloquent and imaginative performances on a wide variety of historical strings: he performs around the world on baroque violin, renaissance violin, lira da braccio, and medieval vielle and harp. He has recorded over fifty CD's with groups like Les Arts Florissants, Sequentia, the King's Noyse, and the Boston Camerata. He frequently appears as soloist and leader in New York, where he performs with the New York Collegium, ARTEK, and his French baroque ensemble LouisLouis. Mealy teaches workshops on historical string techniques and improvisation throughout the United States and Mexico. He is non-resident tutor of music at Harvard College, where he directs the Harvard Baroque Chamber Orchestra.

**Eric Mentzel** recently returned to the United States after living in Germany for 15 years. He has been a frequent guest at major venues across Europe, including the Holland Festival, the Edinburgh Festival, the Amsterdam Concertgebouw, and the Brussels Palais des Beaux-Arts, and has performed as far afield as Japan and Australia. Since returning to the United States he has appeared in New York, Houston, San Diego, Portland, Mobile, Durham and Seattle. Mentzel has worked closely with some of the most highly regarded ensembles in the early music field, including Sequentia, the Ferrara Ensemble, and the Huelgas Ensemble, and has appeared on more than 40 CD's for Sony, Decca, BMG, Harmonia Mundi, Arcana, Opus 111, Raumklang, and Naxos. His recordings have been awarded numerous European prizes. Mentzel is associate professor of voice at the University of Oregon and teaches at the Royal Conservatory in The Hague, Netherlands.

\* \* \*

105th Season, 12th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall  
8:00 p.m.

Saturday evening  
November 6, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

GUEST ARTIST SERIES

presents

***FORTUNE'S WHEEL***

***Lydia Heather Knutson, voice***

***Eric Mentzel, voice***

***Shira Kammen, vielle/harp***

***Robert Mealy, vielle/harp***



UNIVERSITY OF OREGON

## PROGRAM

### *The Music That Petrarch Knew*

#### **The Trecento**

<b>Gram piant'agli ochi</b> (ballata)	Francesco Landini (c. 1325-1397)
<b>Non al suo amante</b> (madrigal)	Jacopo da Bologna (fl. 1340-1380)
<b>Lamento di Tristano*</b> <b>L'alma mie piange</b> (ballata)	Anonymous Francesco Landini
<b>La bionda treçça</b> (ballata) <b>Per non far lieto</b> (ballata)	Francesco Landini Gherardello da Firenze (c. 1320-c. 1363)
<b>Merçè, o morte</b> (ballata) <b>Chominciamento di gioia*</b>	Anonymous Anonymous

#### **Petrarch's celebrated contemporary**

<b>Sans cuer, dolens</b> (rondeau)	Guillaume de Machaut (c.1300-1377)
<b>Dame de qui toute ma joie</b> (ballade) <b>Soto l'imperio*</b>	Guillaume de Machaut Faenza codex
<b>J'ay tant mon cuer/Lasse je sui/ Ego moriar</b> (motet)	Guillaume de Machaut
<b>Rose lis printemps</b> (rondeau)	Guillaume de Machaut

## INTERMISSION

#### **Between two cultures**

<b>Adiu, Adiu, dous dame</b> (virelai)	Francesco Landini
<b>De tout flors*</b>	Faenza Codex
<b>Sofrir m'estuet</b> (virelai)	Paolo da Firenze (c. 1355- c. 1436)
<b>Par les bons Gedeon</b> (ballade)	Philipoctus de Caserta (fl. c. 1370)
<b>He, tres doulz roussignol</b> (virelai)	Borlet (fl. late 14th c.)
<b>Hont peur*</b>	Faenza Codex
<b>Je voy le bon tens</b> (virelai)	Anonymous
<b>Par maintes foy</b> (virelai)	Jehan Vaillant (fl. 1360-90)

\* instrumental compositions

subdivision of the beat, and heightened dissonance. All of these elements are manifest in *Par les bons Gedeons*, Philipoctus de Caserta's paeon to the schismatic Avignon pope, Clement VII. In our time, this style, cultivated at courts in northern Spain, southern France and northern Italy, has come to be called "ars subtilior," and Philipoctus was one of its leading exponents.

The second half of the century also saw the rise of the "realistic virelai," which incorporated imagery from the hunt, from battle or from nature. One distinctive type was the bird song virelai, which used striking rhythms and metrical patterns to imitate the sound of birds, especially the nightingale and the cuckoo, often employing puns that exploited the similarity between bird song and certain French words. Characteristic examples include Borlet's *He, tres doulz roussignol* and Jehan Vaillant's *Par maintes foy*s, in which imitation of bird song is used to tell the story of the nightingale so infuriated at finding its song of love interrupted by an intrusive cuckoo that it summons all the other birds of the air to put the intruder to death. The nightingale and the cuckoo were often used to represent a beautiful lady and a cuckolded lover. Vaillant may also have been associated with the papal court, and this piece was one of the most popular of the 14th century: it survives in no fewer than nine sources, and even received a German text from Oswald von Wolkenstein.

\* \* \*

## ABOUT TONIGHT'S ARTISTS

**Fortune's Wheel** is a spirited collaboration of four distinguished performers devoted to rediscovering the riches of Medieval musical traditions. Popular with critics and audiences alike, "Fortune's Wheel takes its medieval music seriously, then transforms [it]...into living, breathing art." (Cleveland Plain Dealer) Described as "exemplary performers whose musical instincts seem to be so right in everything they do..." (San Diego Reader), their performances combine a meticulous attention to vocal sonority and instrumental virtuosity with an engaging sense of theater and improvisation. "Their enjoyment of the music and the pleasure they took in each other's company was contagious." (Boston Globe) They have been featured at the Amherst and Boston Early Music Festivals and by early music series throughout America, as well as in appearances in Mexico City and Regensburg, Germany. Veterans of over 100 early music CD's, their first CD together, *Pastourelle*, is now available on the Dorian label. More information can be found on their website: [fortuneswheel.org](http://fortuneswheel.org).

**Lydia Heather Knutson** has performed around the world with many ensembles appearing on radio and at leading international music festivals in the US, Canada, Europe, Latin America, and Australia. For nearly 10 years she was a member of Vox Feminae, the women's ensemble of Sequentia Cologne, with whom she recorded and toured extensively. As a soloist she has appeared with many groups including the Boston Camerata, Ex Umbris, Boston

between the voices can still be seen in many 2-part pieces and even some 3-part pieces until late in the century.

Jacopo da Bologna and Gherardello da Firenze were two of the leading mid-century composers, and Jacopo seems to have been the most prolific. His madrigal, *Non al suo amante*, is the only known musical setting of a text by Petrarch from the 14th century. Monophonic songs like *Per non far lieto* are among Gherardello's most beautiful works. They are direct successors of the monophonic courtly love chansons of the previous century.

Despite stiff competition, Francesco Landini stands out as the leading composer of the Trecento, and he was responsible for many innovations in secular song. In his 2-part pieces he perfected a simple, homophonic style with an appealing use of dance rhythms; his 3-part compositions display a more even distribution of movement and melodic interest between the voices than those of his contemporaries, along with an increased use of dissonance and more attention to vertical sonority.

#### **Petrarch's celebrated contemporary**

The leading exponent of the polyphonic courtly love song in mid-14th-century France was Guillaume de Machaut. Not only was he a prolific poet and composer, but at first glance he seems to have invented the genre almost single-handedly. His exalted position at the court of John of Bohemia, Duke of Luxembourg, and patronage by the rich and powerful allowed him to compile a number of large manuscripts containing his music and poetry, making him the first composer in history to leave behind something on the order of a "complete works." Machaut was the first to cultivate the ballade, virelai and rondeau in large numbers, forms that would dominate secular song for over a century.

#### **Between two cultures**

The second half of the 14th century was a time of great cultural cross-fertilization between Italy and modern-day France, with the result that French musical style came to dominate Italian music. No less a master than Landini himself adopted the musical vocabulary and notation of French music, and in *Adiu, Adiu, dous dame* he adopts the language as well. Little is known of Paolo da Firenze, but his setting in a mixture of French and Italian of *Sofrir m'estuet*, the motto of the Visconti family, indicates a connection with their French-speaking court in Milan. Petrarch was a favorite of the Viscontis and spent a great deal of time at their court, where he may well have met Paolo or Philipoctus de Caserta, an Italian who also wrote music in French to honor the Visconti. The young Philipoctus may also have met Petrarch at home in Avignon, another place where French and Italian culture mixed freely.

One of the qualities of music most valued in the late 14th century was *subtilitas*, a word that implied pushing notation, rhythmic complexity and harmonic language beyond what had come before. The quest for *subtilitas* led to delayed cadences, constant shifting between duple, triple and quadruple

## *PROGRAM NOTES*

Secular composition in the 13th century was dominated by the motet, a form notable for its dense polyphony and its extreme brevity, and by the poems of the trouvères and troubadours, set to relatively simple—albeit ravishing—monophonic melodies. The 14th century, by contrast, saw an unprecedented flowering of polyphonic secular song. Italian composers cultivated an exuberant, virtuosic style and pioneered new musical forms, such as the madrigal and the ballata. In France, Guillaume de Machaut created a large opus of highly original music by taking simple song forms that had been closely identified with dancing, and transforming them into the most refined musical works of his age. The political situation, including the rise of French-speaking courts Italy and the removal of the papal court to Avignon, led to increased contact between French and Italian culture, with far-reaching implications for musical style. For the first time, the most startling musical developments were happening at court rather than in the church, and at every turn, the manuscript evidence points to an enormous increase in the production of secular music in a distinct harmonic language marked by innovation, complexity, and the highest artistic standards.

Francesco Petrarca (1304-1374), distinguished man of letters and Poet Laureate of Rome, was witness to these developments. Born in Arezzo of exiled Florentine parents, he passed his early years in the vicinity of Avignon, following the path taken by so many Italian composers and musicians who spent their careers at the French papal court. For seventeen years, he was attached to the court of Cardinal Colonna in Avignon, and in this capacity he traveled to Paris, Belgium, Cologne, and Rome, making contact with prominent humanist scholars. He also spent eight years at the Visconti court in Milan, at times undertaking diplomatic missions and traveling widely. He met twice with the Holy Roman Emperor, in Mantua and in Prague. Petrarch continued his peripatetic life into the 1360s, spending time in Padua, Venice and Pavia, before settling down in Arquà for the last decade of his life. As a distinguished poet and a revered member of the artistic community, he would have enjoyed courtly music as one of the routine pleasures afforded to members of his class, and in an age when poets and musicians were among the most visible ornaments of the wealthy and powerful, it seems likely that Petrarch would have had frequent contact with the most prominent composers of his time. With one foot in Italy and the other in France, Petrarch's life is emblematic of the internationalization of music in the 14th century.

#### **The Italian Trecento**

There is so little secular music preserved from 13th-century Italy that the sheer number of composers and musical works from the 14th century is all the more striking. Two-part compositions predominate during the first half of the century, with the top voice often characterized by great brilliance and virtuosity. Indeed, this repertoire may preserve an earlier practice where a simple accompanying voice was improvised to support a solo vocal line, which itself was subject to a great deal of ornamentation. This relationship