

Alcatraz and Project Ars Nova, and Medieval Strings, she has also worked with Sequentia, Hesperion XX, The Boston Camerata, the Balkan group Kitka, the King's Noyse, the Newberry and Folger Consorts, and the Oregon, California and San Francisco Shakespeare Festivals. She is the founder of Class V Music, an ensemble dedicated to providing music on river rafting trips.

Shira has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia and Japan, and on the Colorado, Rogue, Green, Grande Ronde, East Carson and Klamath Rivers. She happily collaborated with singer/storyteller John Fleagle for fifteen years, and performs now with several groups: a medieval ensemble, Fortune's Wheel: a new music group, Ephemeris; an eclectic ethnic band, Panacea; an English Country Dance band, Roguery; the early music ensembles Cançonier and In Bocca al Lupo. She also collaborates frequently with storyteller/harpist Patrick Ball and medieval music expert Margriet Tindemans, as well as in many theatrical and dance productions.

She has worked with students in many different settings, among them teaching summer music workshops in the woods, coaching students of early music at Yale University, Case Western, and the University of Oregon, as well as at specialized seminars at the Fondazione Cini in Venice, Italy and the Schola Cantorum Basiliensis in Switzerland. Some of her original music can be heard in an independent film about fans of the work of JRR Tolkien.

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112th Season, 64th program



## SCHOOL OF MUSIC AND DANCE

Beall Concert Hall  
8:00 p.m.

Friday evening  
April 27, 2012

### THE GUEST ARTIST SERIES

presents

**ANNE AZÉMA, voice, hurdy gurdy**  
*2012 Trotter Visiting Professor*

**SHIRA KAMMEN, vielles, harp**

*This concert is co-sponsored by the  
Oregon Humanities Center's endowment for public  
outreach in the arts, science, and humanities.*



UNIVERSITY OF OREGON

PROGRAM

**Por mal tens** Thibaut de Champagne  
(1201–1253)

*I. A new love*

**Amors me fet commencer** Thibaut de Champagne  
**De fine amour vient séance et biautez** Thibaut de Champagne  
**Novel Amour** Rogeret de Cambrai (13th century)

*II. Full of wrath and sorrow*

**Margot** Anonymous (13th century)  
**La froideur ni la jalée** Anonymous (13th century)  
**L'on dit qu'amors** Anonymous (13th century)  
**Et tous ces gens** Jean de Flagy (ca. 1195)  
**Lai del Kievrefuel** Anonymous (13th century)

*III. In that sweet summer time*

**Ce fut en Mai** Moniot d'Arras  
**Entre moi et mon amin** Shira Kammen  
text: Anonymous (13th century)  
**Bien se lace** Jehan Lescurel (d. 1304)  
**Danse Reale** Anonymous (13th century)  
**En ce dous temps d'este** Anonymous (14th century)

*IV. The Hard Fight*

**Danse Reale** Anonymous (13th century)  
**Monoceros** Phelipe de Thaon (ca.1130)  
**Ausi comme unicorné sui** Thibaut de Champagne  
**Se par force de merci** Gautier d'Espinal (1230–ca.1270)  
**C'est la fin** Anonymous (13th century)

*Coda*

**Por mal tens (reprise)** Thibaut de Champagne

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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 authentic 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 humor.

French-born vocalist and scholar **Anne Azéma** directs the American early music ensemble The Boston Camerata, and the French ensemble Aziman. As a performer, she has been acclaimed by critics on five continents for her original, passionate, and vivid approach to songs and texts of the Middle Ages. De Volkskrant (Amsterdam, Holland) noted that “Azéma is, in her genre, as great as Callas or Fischer Dieskau.” Azéma’s singing has also been widely praised in many other repertoires, from Renaissance lute songs to Baroque sacred music to twentieth-century music theatre. Her appointment to direct Camerata was described as “an inspired choice” by Musicalcriticism.com (UK), while L’Union-Reims (France) has praised her “charismatic leadership.” Ms. Azéma also tours internationally as a vocal soloist and her current discography of 35 recordings (Grand Prix du Disque, Edison Prize) includes five solo CD recitals. She was artist-in-residence at the Arsenal of Metz from 2004–2007, where she created and directed a major music-and-theatre work, *The Night’s Tale*.

Azéma’s teaching activities include master classes, seminars, and residencies in France, Holland, Mexico and the US. She has been guest lecturer at Boston University, McGill University, the University of Georgia (Athens), the University of Wisconsin (Milwaukee), and the Boston Conservatory of music. In Europe, she has taught and directed in Amsterdam, the Hague, and Tilburg (Netherlands), Metz, and Strasbourg (France). In September 2010, Ms. Azéma was appointed by the government of France as a Chevalier of the Order of Arts and Letters, a principal distinction of the French Republic. She is currently the Robert M. Trotter Distinguished Visiting Professor at the SOMD.

Multi-instrumentalist and occasional vocalist **Shira Kammen** has spent well over half her life exploring the worlds of early and traditional music. A member for many years of the early music Ensembles

relationship between word and underlying music a game of repetition, modification, and modulation. The playing field of these games is to be found, first of all, in the interstices of words and music, and then in the interplay of voice and instrument. Out of these “jousts” comes a new language, freely formed and evocative.

The jousting in the game of love is playful indeed, but as in the medieval tournaments which they mimic, there is real danger, too. On the tournament field young men could be seriously wounded; in the game of love the wounds are perhaps less external and spectacular, but the hearts and souls of the participants are nonetheless at risk. Love is a battle as well as a game, and in the semi-formalized encounters of the *trouvère* songs we sense a school for personhood: people are tested and tried, and, if the game/match is successful, they gain in mettle and worth. Where art leaves off and life begins is not always clear, to them or to us. *A cheval!*

The way secular musical sources of the Middle Ages were transmitted leaves several questions unanswered, notably that of rhythm. Many other problems also remain thorny, such as the presence or absence of instruments, and their role in performances. We assume, despite the lack of musical notation, that instruments were relatively common in the more “popular” pieces of this repertoire, such as the “*rondeaux*.” The relationship between voice and instruments creates a new language, largely improvisational, often guided by information given in the poetic texts themselves (“*Ce fut en Mai*”). Another “game” is thus created by our approach to the music, as musicians of the 21st century. But the mere mention of instruments is not enough to determine their function. Following in the tradition of medieval *jongleurs* and minstrels, the instrumental playing creates its own world, taking inspiration from medieval dances; from the songs themselves and from their languages; and ultimately from medieval teaching practices (memorization, improvisation, and rhetoric). It is in this spirit that we attempt to recreate a medieval “sound,” a vocal and instrumental play that is at once rhetorical and playful, a “*chançon novele*” or new song.

(c. Anne Azéma, revised 2012)

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## PROGRAM NOTES

*Desor la flor, / Le gieu d'amor / A lor plesir fesoient* – Moniot d'Arras  
 (“On a bed of flowers, they played the game of love, as they pleased.”)

Love is a game, and every game has its rules. In medieval France, these rules were new and gave a new status to the “Lady.” This game of love, played with the consent of all involved, took on different facets whose varied aspects still appeal to us. One aspect of the game, codified as “fin’amor” or courtly love, is comprised not only of the privilege that the lord grants to his courtiers (and especially to the young knights) to participate in the life of his court, but is also, above all, a new relationship to women—to the lady.

By her husband’s will and consent, the lady of the manor becomes the sovereign, mentor, beneficiary, and recipient of the homage of these young, unmarried men. At the heart of this poetic, social, and undoubtedly sometimes personal game, she is in a position to judge the value of each man, to crown the best with her favor, and to participate in the feudal system of vassalage just as her lord does. This role stands in sharp contrast to the day-to-day realities of her life as a woman, a life that leaves her very few actual freedoms.

Our program presents the music and poetry of several generations of *trouvères* [poet-musicians] in the north and northeast of what we now call France. The texts and melodies are of high poetic quality—“*Amors me fet commencier*,” “*Ausi comme Unicornie sui*,” or the great lay called “*Honeysuckle*” [“*Lai del Kievrefuel*”] said to have been composed by Tristan himself, as well as other, lighter pieces that mirror a “popularizing” or “pastoral” repertoire, close to the realm of dances and open-air celebrations (“*Margot*”). Each contains an aspect of play, whether with form, background, style, or poetic genre.

Into this poetic and musical world of the *trouvères* crowd a multitude of games created by and for the members of the aristocratic, and later urban and bourgeois, societies of the 13th and 14th centuries. And, as in every successful game, the play aspect fascinates because it echoes our own fortunes and misfortunes on the road of life and love.

If the poetic voice of “*L'on dit qu'amors*” is feminine, the theme and the form change very little from the more-common masculine perspective, though the expression becomes perhaps more immediate and direct. The “*Lay of the Honeysuckle*,” on the other hand, is more intricately wrought than a simple *chanson*, creating in the very

