



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

**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.

112th Season, 81st program

Atrium of Willamette Hall | Sat., June 2, 2012, 8 p.m.

I. Prologue

Por mal tens ne por gelee Thibault de Champagne

II. Armes - Day

Veni Sancte Spiritus - En ma dame Anonymous

Trop souvent me dueil Anonymous

Abundance de Felonie Jehan L'Escurel

Vos avez la druerie – Vous n'alés pas Anonymous

Se par force de merci Gauthier d'Espinal

Ausi comne Unicorné sui Thibault de Champagne

Or est Baiars en la pasture Adam de la Halle

Saltarello Anonymous

Prendes i garde Guillaume d'Amiens

Prennés 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 comne Unicorné 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

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

The Romantics: RL 407/507

Megan Berry

Keith Evans

Hannah Jarman-Miller

Lindsay Mayer

Nathan K. Tripathy

Wyatt True

Amel Benhassine-Miller

Caitlin Bradley

Stacy Breland

Natalie Brenner

Sabina Carp

Chris Cavagnaro

Margherita Ghetti

Gail Gould

Melanie Hyers

Michelle Loew

Michael Lukomski

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

A Night's Tale

Tonight’s performance has its roots in Europe and in Eugene. It is the fruit of Trotter Visiting Professor Anne Azéma’s term of team-teaching here at the University of Oregon in the Department of Romance Languages (with Gina Psaki) and the School of Music and Dance (with Eric Mentzel).

The main source and inspiration of our performance, the *Tournoi de Chauvency*, is a rare and important illuminated manuscript from the Metz/Lorraine region. Our performance evokes a day’s festivities at the chateau of Chauvency. Daylight is the domain of men, who joust and fight in ritual encounters; when night falls, women converse in music and dance, far from the masculine violence of the daytime. Mutual desire aroused during the day culminates in the evening’s rites—aggressive and courtly, passionate and playful. Under Azéma’s guidance, the *Tournoi* has already been the subject of a three-season residency at the Arsenal of Metz, France; an international colloquium; a CD recording; and various scholarly publications. And here, for your pleasure and edification, is its latest avatar!

Why the focus on the Tournoi de Chauvency ?

The first reason is the intrinsic interest of the manuscript—Oxford Bodleian, Douce 308 – that contains the *Tournoi*. This manuscript is an important source for the understanding of medieval society, from many points of view—literary, historical, visual, aesthetic, and musical. It reveals much about medieval love relationships, and their social context. The *Tournoi* text, a rhymed narrative of over four thousand lines, relates with verve and evident relish a weeklong program of combats and jousts, and the amorous exchanges of a privileged, youthful European “crowd.” Within this narrative are to be found the keys to a vastly important code of behavior, what we now call the system of “Courtly Love.”

Meaning, more precisely, what? Briefly, this system or code signifies something new in feudal society: the possibility of a love relationship between two equal partners. Unlike the more rigid and “tribal” view of marriage so widespread in medieval society, in this ethos one partner or the other is free to accept or refuse the suit of the other.