MUSIC DAVIS

University of California, Davis
The Department of Music
and St. Martin's Episcopal Church, Davis
present

**The First Elizabeth Rudisill Homann
Memorial Concert:**

Music of 14th Century France
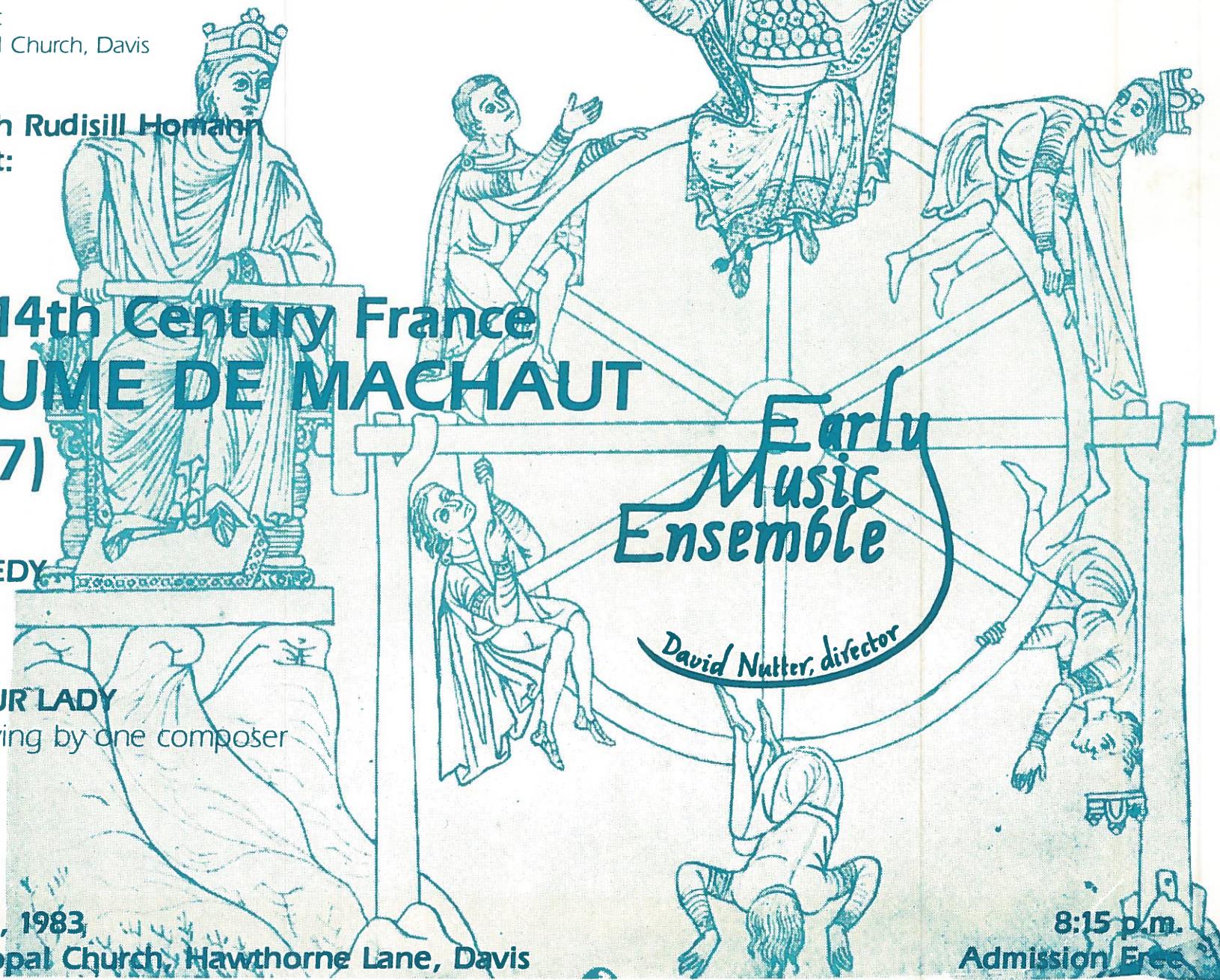# GUILLAUME DE MACHAUT
(1300-1377)

FORTUNE'S REMEDY
an allegory of love

and

THE MASS OF OUR LADY
the first mass surviving by one composer

Early
Music
Ensemble

David Nutter, director

Sunday, March 13, 1983
St. Martin's Episcopal Church, Hawthorne Lane, Davis

8:15 p.m.
Admission Free

The University of California, Davis
Department of Music
presents
THE UNIVERSITY EARLY MUSIC ENSEMBLE
DAVID NUTTER, director
in a program of Fourteenth-Century French music by
GUILLAUME DE MACHAUT
(1300-1377)
dedicated to the memory
of
ELIZABETH RUDISILL HOMANN

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PROGRAM

REMEDE DE FORTUNE (FORTUNE'S REMEDY)

    Reader: Alan Stambusky

       1. Ballade: Amours me fait desirer
          Sandy Lipsman
       2. Complainte: Tels rit au main qui au soir pleure
          Grey Brothers
       3. Chanson royal: Joie, plaisance et douce norriture
          Elizabeth Martin
       4. Baladelle: En amer a douce vie
          Gerry Prody
       5. Ballade: Dame, de qui toute ma joie
          Rich Brunner
       6. Virelai: Dame, a vous sans retollir
          Elizabeth Morris
       7. Rondelet: Dame, mon cuer
          Grey Brothers

INTERMISSION

LA MESSE DE NOSTRE DAME (THE MASS OF OUR LADY)

    Kyrie
    Gloria
    Credo
    Sanctus
    Agnus Dei
    Ite missa est

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THE UNIVERSITY EARLY MUSIC ENSEMBLE
DAVID NUTTER, DIRECTOR

CHORUS

SOPRANO: Sherry Kowallis, Sandy Lipsman, Helen Nutter, Gerry Prody

ALTO: Carrie Kramer, Elizabeth Martin, Elizabeth Morris, Gail Simmons

TENOR: Grey Brothers, Rich Brunner, Eric Greve, Steven Law

BASS: Robert Crummey, Tom Estes, Stephen Kirkland

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INSTRUMENTALISTS

Sarah Brosier: recorder, viol

Carrie Crompton: viol, psaltery

Frances Dodd: vielle

Wade Dowdell: recorder, cornmuse, crumhorn

David Nutter: lute

Ciro Scotto: viol

Fred Weyman: recorder

PROGRAM NOTES

The 14th-century in French music is referred to as the age of the Ars Nova, or 'New Art', from a musical treatise of the same name written about 1322 by Philippe de Vitry ('art' in this context translates the Greek techne, 'technique' or 'craft', and excludes the modern aesthetic associations of the word). De Vitry's 'New Art' is concerned with a new, more precise system of musical notation, reflecting a need to control and organize musical constructs in a way that was 'technically new'. But de Vitry left few compositions to posterity; it was Guillaume de Machaut (ca.1300-1377) who best realized the potential of the new art, which in his hands became a new style and a new aesthetic. Machaut's music represents the Ars Nova in its most classical phase.

Like de Vitry, Machaut came from the province of Champagne. From about 1323 he was clerk, secretary and familiar in the household of John, Count of Luxembourg and King of Bohemia. It is characteristic of medieval patronage that John should request from the Pope for his secretary various church benefices and canonicates with the expectation of a prebend. In 1337 Machaut was installed in absentia as a canon of Reims Cathedral--this in addition to the canonicate he already held at St Quentin and a chaplaincy in the diocese of Arras--though he appears not to have taken up residence there until about 1340. As one of the 72 canons at Reims, Machaut was expected to sing in the Offices and Masses. Canons did not have to be ordained priests and Machaut was probably never more than a tonsured clerk; moreover, he did not reside in the cloister but shared a house with his brother Jean, also a canon. He evidently led a worldly life. From his poems we know that following the death of King John at the battle of Crecy in 1346 Machaut successively served John's daughter Bonne, the pretender to the French throne Charles of Navarre (Charles the Bad), and King Charles V of France as well as the king's brother, John, Duke of Berry. He was also patronized by Pierre I de Lusignan, King of Cyprus, and Amedee of Savoy. It was for these noble art-lovers that Machaut composed the long allegorical poems called dits, or chivalric romances.

The Remede de Fortune, one of Machaut's earliest works, is not a dit, but rather a typical medieval treatise ('traitie') on Love and Fortune. The intent was evidently didactic, for Machaut included musical settings of seven different lyric forms: two types of ballade, a virelai, a rondeau, a complainte, a chanson royal, and a lai. Three of the forms illustrated are polyphonic (the rondeau and the two ballades); the remainder are monophonic. In all the sources which preserve this work, the musical settings of the poems are inserted into the body of the text, suggesting that Machaut regarded them as an integral part of the work as a whole. In our performance only some 400 lines out of the more than 4000 lines of the original will be read (the translation is by the noted Machaut scholar Nigel Wilkins); and we have substituted in place of the lengthy lai a ballade ('Amours me fait desirer'). Though this admittedly spoils Machaut's didactic intent, it has the advantage of confining our performance to an evening rather than spreading it across an entire day. For the same reason we have thought it advisable to shorten the songs to one or two stanzas (the complainte, for instance, comprises 36 stanzas).

Polyphonic settings of the Mass were not unknown in the 14th century prior to Machaut. But mass 'cycles' such as the Mass of Toulouse for instance are compilations pieced together from isolated movements by diverse and mostly anonymous composers. Machaut's mass thus stands as the first complete setting by one composer; moreover, it is the only 14th-century mass scored throughout for four voices.

Why does this music sound so strange? The first thing anyone listening to this music for the first time will notice is that it is quite extraordinarily dissonant by comparison with say 15th and 16th-century music. We must assume that this was precisely what Machaut wanted, and indeed, he is very assured and quite consistent in his handling of dissonance. He is especially fond of seconds; moreover, he is not afraid of what later came to be regarded as unacceptable melodic intervals: augmented seconds, tritones and major sevenths. And full cadences are invariably double-leading note cadences (e.g. E-G#-C# resolving to D-A-D), typical for the period but strange to our ears.

How was this music put together? First of all it should be noted that Machaut used two different styles in his mass: 'motet' style and 'simultaneous' style. The former pits a faster moving upper part against a slower moving lower part; in the latter all the voices move in more or less the same rhythms. The four motet-style movements (Kyrie; Sanctus; Agnus Dei; Ite missa est) adopt as their structural basis preexistant plainsong melodies then (and still) in common use (Kyrie=Vatican Mass IV; Sanctus and Agnus=Vatican Mass XVII; Ite=Magnificat antiphon 'O quam suavis'). These melodies are sung by the tenor part (from Latin tenere, 'to hold') and are segmented into recurring rhythmic, or 'isorhythmic' patterns comprising both duration and rests. The contratenor ('against' the tenor) lies in the same range as the tenor and is also isorhythmic. Both these lower voices move quite slowly, sometimes together, sometimes in alternation and frequently cross. Above these 'structural' voices lie the motetus and triplum. These two parts also frequently cross and are much faster moving than the lower parts. On these voices Machaut lavished all his contrapuntal dexterity. He makes heavy use of rhythmic displacement (syncopation) and a device called 'hocket' ('hiccup'), a rapid-fire alternation between the voices.

The Gloria and the Credo, in 'simultaneous' style, are freely composed without preexistant melodies; both conclude with an 'amen' in motet-style. In overall design they are strophic. In the Gloria the words 'Et in terra pax' form a prelude to what follows. The remainder is divided into four large sections (beginning respectively with 1.'hominibus'; 2.'Domine deus'; 3.'Qui tollis'; 4.'Quoniam'), each further divided into three subsections, marked by a half cadence (ouvert) and two full cadences (clos). A 'link-passage' for the two lower voices leads into the third subsection (section three varies this scheme). Important words are given prominence ('Jesu Christe') in long values. The Credo is even more complex but no less tightly structured. Much debate has centered around whether or not all the movements of this mass are unified by some recurring structural or motivic feature--a concept only developed in 15th-century music. Recent opinion has it that the movements were composed at different times and that it was definitely not composed for the coronation of Charles V at Reims in 1364. If it is unified at all, it is in the sense that it was conceived in the fertile imagination of one man of exceptional genius.

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TEXTS AND TRANSLATIONS

Ballade

Amours me fait desirer
Et amer;
Mais c'est si folettement
Que je ne puis esperer
Ne penser
N'ymaginer nullement.
Que le dous viaire gent
Qui m'esprent
Me doie joie donner,
S'amours ne fait proprement
Tellement
Que je l'aie sans rouver.

(Love makes me desire and love--so madly that I can neither hope, nor think, nor imagine. May the sweet kind face I fancy give me joy. But Love must help me have it without begging.)

Complainte

Tels rit au main qui au soir pleure,
Et tels cuide qu'Amours labeure
Pour son bien, qu'elle li court seure
Et mal l'atourne;
Et tels cuide que joie aqueure
Pour li aidier, qu'elle demeure.
Car Fortune tout ce deveure
Quant elle tourne,
Qui n'atent mie qu'il adjourne
Pour tourner; qu'elle ne sejourne,
Eins tourne, retourne et bestourne,
Tant qu'au desseure
Mest celui qui gist mas en l'ourne;
Le sormonté au bas retourne,
Et le plus joieus mat et mourne
Fait en po d'eure.

(Lament: He who laughs in the morning weeps in the evening. He who thinks Love is working to his best interest finds her turn sour. He who thinks Happiness is his finds it fleeting. For Fortune consumes all these as she turns. Do not expect that her wheel will stop turning, for it never rests, but turns and returns, forward and backward. It will make the contented man uncertain. The top becomes the bottom; the happiest man will be beaten and sad in but a few hours' time.)

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Chanson roial

Joie, plaisence et douce norriture,
Vie d'onnour prennent maint en amer;
Et pluseurs sont qui n'i ont fors pointure,
Ardour, dolour, plour, tristece et amer.
Se dient; mais acorder
Ne me puis, qu'en la souffrence
D'amours ait nulle grevance,
Car tout ce qui vient de li
Plaist a cuer d'ami.

Car vraie Amour en cuer d'amant figure
Tres dous Espoir et gracieus Penser:
Espoirs attrait Joie et bonne Aventure;
Dous Pensers fait Plaisence en cuer entrer
Si ne doit plus demander
Cils qui a bonne Esperence,
Dous Penser, Joie et Plaisence,
Car qui plus requiert, je di
Qu'Amours l'a guerpi.

L'Envoy: Amours, je say sans doubtance
           Qu'a cent doubles as meri
           Ceaus qui t'ont servi.

(Many people find joy, pleasure, and delicious sustenance in love;
others find only ardor, pain, tears, and sighs. But I cannot agree
that there is grief in suffering from love, for all that comes from
love pleases a lover's heart. For true love in a lover's heart means
sweet hope and kind thought. Hope brings joy and good fortune; kind
thought brings pleasure to the heart. Thus the man who has sweet
hope, kind thought, joy, and pleasure must ask no more. To whomever
asks for more, I say that Love has spoiled him. Envoi: Love, I know
without a doubt that you deserve a hundred times more than your
handmaidens.)

Baladelle

En amer a douce vie
Et jolie,
Qui bien la scet maintenir
Car tant plaist la maladie,
Quant norrie
Est en amoureus desir,
Que l'amant fait esbaudir
Et querir
Comment elle monte plie.
C'est dous maus a soustenir,
Qu'esjoir
Fait cuer d'ami et d'amie.

(In love there is sweet life and fair--for those who know how to keep it. Such a pleasing malady , when fed by desire, makes a lover rejoice and seek ways to increase it. Bearing the sweet pain is what makes a lover's heart rejoice.)

Ballade

Dame, de qui toute ma joie vient,
Je ne vous puis trop amer, ne chierir,
N'asses loer, si com il apartient,
Servir, doubter, honnourer, n'obeir;
Car le gracieus espoir,
Douce dame, que j'ay de vous veoir,
Me fais cent fois plus de bien et de joie,
Qu'en cent mille ans desservir ne porroie.

(Milady, source of all my joy, I cannot love or cherish you too much, nor praise you in proper fashion, nor enough serve, fear, honor, and obey. My gracious desire to see you, dear lady, does me a hundred times more good than I would deserve in 100,000 years.)

Virelai

1. Dame, a vous sans retollir
   Dong cuer, pensee, desir,
   Corps et amour,
   Comme a toute la millour
   Qu'on puist choisir,
   Ne qui vivre ne morir
   Puist a ce jour.
2. Si ne me doit a folour
   Tourner, se je vous aour,
   Car sans mentir,
3. Bonte passes en valour,
   Toute flour en douce odour
   Qu'on puet sentir.
4. Vostre biaute fait tarir
   Toute autre et anientir,
   Et vo doucour
   Passe tout; rose en coulour
   Vous doi tenir,
   Et vo regars puet garir
   Toute dolour.
5. Dame, a vous sans retollir...

(Milady, I give you my heart, mind, desire, body, and love forever--the best that I have. It is for you to choose whether I live or die today. If I adore you I will not go mad. I tell no untruth when I say that you surpass in sweetness the sweetest smelling flower. Your beauty makes all others shrivel away. Your rose-colored sweetness surpasses all. I must look on you, and your gaze can cure all pain. Milady, I give you my heart...)

Rondelet

1. Dame, mon cuer en vous remaint,
2. Comment que de vous me departe.
3. De fine amour qui en moy maint,
4. Dame, mon cuer en vous remaint,
5. Or pri Dieu que li vostres m'aint,
6. Sans ce qu'en nulle autre amour parte.
7. Dame, mon cuer en vous remaint,
8. Comment que de vous me departe.

(Milady, my heart stays with you even as I take my leave. I keep my
tender love within me, Milady, my heart stays with you. Now I pray
God that my love for you will remain constant, that it will not
diminish. Milady, my heart stays with you even as I take my leave.)

English translations by Elizabeth and D. Kern Holoman

ELIZABETH RUDISILL HOMANN (1907-1981)
Associate Professor of English, Emeritus

Elizabeth Homann was a dedicated scholar, a lively and effective
teacher, a loyal and congenial colleague. Members of the English
department at Davis will remember her wit, vivacity and charm. They
will also remember the encouragement she gave to younger scholars and
teachers in the department. In 1946-47 Mrs. Homann completed a
much-admired dissertation at Berkeley on kinesthetic imagery in
Chaucer. Already she was commuting to U.C. Davis, first as an acting
instructor, then as a regular member of the faculty. After the
advent, in 1951, of the College of Letters and Science, Elizabeth
sometimes taught not only Chaucer and seminars in medieval literature,
but also Shakespeare, the English Bible, and the History of the Drama.
She spent her sabbaticals abroad collecting materials related not only
to Chaucer but to Aquinas, Duns Scotus, and William Ockham. Her own
fine collection of books on Chaucer has now been placed (as she
wished) in Shields Library at Davis. Mrs. Homann retained a life-long
interest in music, and was a skilled pianist, organist and
harpsichordist. She is survived by Leonard Homann, her husband of
fifty-two years. The Homanns helped to establish St Martin's
Episcopal Church in Davis and continued to be loyal members. Today a
fund established in her name helps to support music in St Martin's, a
fitting tribute to the memory of a fine scholar and for whom:

La musique est une science
Qui veut qu'on rit et chante et dance.
(Machaut)