



presents

THE DAWN OF JOY

Songs and Dances of 14th century Italy

Margriet Tindemans & Shira Kammen ♦ vielles, rebec, harp
Peter Maund ♦ percussion

18 February 2012 at 5:00 ♦ Cathedral of All Saints

Cavalcando con un giovane accorto.....Magister Piero da Firenze (14thc)
Non al suo amante.....Jacopo da Bologna (fl. c. 1340 – 55)
Chominciamento di Gioia.....British Library, Add. 29987
Un fior gentil m'apparse.....Antonio Zacara da Teramo (14th c)
Ochi dolente mie..... Francesco Landini (1325? – 1397)
Lamento di Tristano – La Rota..... British Library, Add. 29987 (arr. MT)
Salterello.....British Library, Add. 29987
O Petre..... Joannes Ciconia (c. 1373 – 1411)
Salterello di virtu.....Margriet Tindemans
Lucente stella (MT..... Rossi codex
Dança amorosa – Troto.....British Library, Add. 29987
Per allegreça – Istanpita Allegreça..... Francesco Landini – Margriet Tindemans

INTERMISSION

Ballata i'voi che tu ritrovi Amore..... Gherardello da Firenze (d. 1364)
Pianza la bella iguana..... Rossi codex
A sea of stars.....Margriet Tindemans
Ave maris stella..... Faenza codex
Salterello.....British Library, Add. 29987
Mille merçede amor.....Egidius de Francia (14th c)
La blonda treçça..... Francesco Landini
Principio di virtu..... British Library, Add. 29987 6:21

ABOUT THE PROGRAM

Chominciamento di gioia, or *The Dawn of Joy*, is the title of a dance from a collection of instrumental pieces in what is known (quite prosaically) as *British Library, Additional 29987*. This manuscript, now in London, contains 119 compositions, all by composers of the Italian Trecento. Among the best known today are Francesco Landini, Niccolò da Perugia, and Jacopo da Bologna. The instrumental works in the manuscript are grouped together and consist of several *Istanpitta*, *Salterelli*, and other dances. All have intriguing names, such as the title dance of our CD. Another memorable title, *Principio de Virtu*, might refer to a connection of the manuscript with the Visconti family in Milan: Gian Galeazzo Visconti was known as the Count of Virtú.

The *Istanpitta*, or *Estampie*, is the only medieval dance form for which descriptions as well as music have survived. Each phrase, or punctum, in an *estampie* is repeated. A refrain of differing length is inserted after each iteration of a phrase, alternating open and closed endings. The *Salterello* follows the same principle but tends to be shorter and less complicated in character.

It is quite extraordinary that these dances were written down at all, since we know that the players of these pieces, known as minstrels or jongleurs, mostly improvised their art. Successful minstrels needed a tinker's bagful of talents. According to Guiraut de Calançon (*Fadet Joglar*), they were expected to play at least nine instruments, have a knack for storytelling and songwriting, sing, improvise dances, juggle, perform magic tricks, demonstrate acrobatic skills, catch little apples on knives, imitate birdsong, jump through four hoops, and, if possible, dance with bears!

Although playing for dancers would have been an important part of the professional musicians' job, they didn't hesitate to play vocal works. They made their own arrangements or improvised on songs their audiences knew. Even in church this practice was not unknown: the famous hymn *Ave maris stella* served as the base for a highly ornamented version in the *Faenza Codex*, a 15th-century manuscript containing instrumental arrangements of mostly 14th-century vocal polyphony.

Women played instruments, as amateurs and as professionals. Francesco da Barberino, in his *Reggimento e costumi di donna*, a 14th-c. treatise on the education of young women, states that they should learn to play instruments, especially the vielle and the harp; they should know how to sing and compose text and music and be able to perform these songs, accompanying themselves. In Boccaccio's *Decameron* female musicians outnumber the male players.

ABOUT THE ARTISTS

Shira Kammen and Margriet Tindemans cover the range of early to modern string instruments, from the medieval vielle, rebec and harp to the viola da gamba, violin, and viola. They have performed and recorded, individually and together, with Sequentia, Medieval Strings, Project Ars Nova, Ensemble Alcatraz, Hesperion XX, Anonymous IV, the King's Noyse, the Newberry and Folger Consorts, The Harp Consort, the Boston Camerata and Camerata Mediterraneo.

Their collaboration, which has lasted over 30 years, has been enriched by Shira's exploration of traditional music and untraditional venues. She is the founder of Class V Music, an ensemble dedicated to performance on river rafting trips, on the Colorado, Rogue and Klamath rivers. Shira's original music is featured in a film about JRR Tolkien fans. She can be heard on several television and movie soundtracks.

Margriet's fascination with music, poetry and languages of the Middle Ages has taken many forms over a long career. After decades of worldwide touring, she is now in her 21st year as the founding director of the Medieval Women's Choir in Seattle. Her creative energies have resulted in numerous medieval instrumental dances and in compositions for the choir. She is also music director of the Northwest Puppet Center in Seattle, for which she regularly arranges 17th- and 18th-century operas, including *The Magic Flute*, *Pulcinella vendicato*, and *The Dragon of Wantley*.

Peter Maund has performed with early and contemporary music ensembles throughout North America, the United Kingdom, Europe and Israel. Described by The Glasgow Herald as "...the most considerate and imaginative of percussionists," he appears on over 50 CDs and has served on the faculty of the University of California, Berkeley

TEXTS AND TRANSLATIONS

Ochi dolente mie, che pur piangete,
Po che vedete
Che sol per honesta non vi contento.
Non a diviso la mente'l disio
Con voi che tante lagrime versate.
Per che da voi si cela 'l viso pio,
Il qual privato m'a da libertate.
Gran virtu e rafrenar volontate
Per honestate,
Che seguir donna e soffrir tormento.
Ochi dolente . . .

Per allegreça del parlar d'amor
S'accese fiamma rilucente e chiara
Che non si sent'avara
A dar leticie nel suo gran ardore.
Quest'allegreça, se Saturno turba,
A te, Cupido, la vendetta resta.
Fa ch'al presente nella sacra turba
La dolce fede ti sia manifesta.
Si che ciascuna nel parlar sia presta
S'a questo servo e stato tolto il core
Dieglisi con gran festa
Quel de colei ch'egli ama a tant'onore.
Per allegreça . . .

Mille merçede, amore, che trato m'ai
Di pene in allegreça messo m'ai.
Tu m'a di molta pena e doglia trato
E per pieta mi da vita amorosa.
Ond'io son senpre a te soggetto, e ratto.
A far ti con disio festa gioiosa.
Pera mia vita non ti sia ma schosa,
Ançi fia techo e tua ovunque vai.
Mille merçede . . .

My grieving eyes, always weeping,
Because you see that honorably
I cannot be satisfied,
My mind desires exactly the same
As you, who shed so many tears.
Because that lovely face, which has deprived me
of my liberty, is concealed from you.
It is most valorous to curb one's desire
For the sake of honor,
Since to court a lady is to suffer torment.

Out of the joy of speaking of love
A flame has been kindled, clear and shining,
That does not begrudge,
In its great ardor, giving delight.
Should Saturn disturb this joy
It is up to you, Cupid, to take vengeance.
Make manifest my sweet faith
To her who is present in the holy throng.
The heart has been taken from her slave.
May she make known to him,
with great rejoicing,
Her heart, she whom he loves with such honor.

Thousand thanks, love, for the way you have
treated me. You have changed sadness into
happiness. You gave me much pain and sorrow,
but out of pity you gave me a life full of love.
Therefore I will always be your loyal servant. To
serve you in joy and delight, and never let my
life be a burden to you, thus will I follow you
wherever you may go.