

Early Music

A Love Affair

The Orlando Consort

Saturday, November 16, 8:00 p.m.
Church of St. Mary the Virgin



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Songs from *Le Voir Dit*

Guillaume de Machaut (c.1300 - 1377)

Ploures, dames, ploures vostre servant

Dame, se vous n'avez aperceu

Nes que on porroit

Sans cuer, dolens de vous departiray

Le lay de bonne esperance

Dix et sept, cinq, trese, quatorse et quinse

Quant Theseus, Hercules et Jason / Ne quier veoir la biaute d'Absalon

Se pour ce muir qu'amours ay bien servi

INTERMISSION

Descendi in ortum meum

John Dunstaple (d.1453)

Lamentatio sanctae matris ecclesiae Constantinopolitanae

Guillaume Dufay
(c.1400 - 1474)

Ave Maria

Johannes Ockeghem (c.1440 - 1497)

Ave Maria

Loyset Compère (c.1445 - 1518)

Sicut lilium

Antoine Brumel (c.1460 - 1512/13)

O bone et dulcis Domine Jesu

Josquin des Prez (c.1450 - 1521)

In te, Domine, speravi

Josquin des Prez (c.1450 - 1521)

Ego flos campi

Jacobus Clemens non Papa (c.1510 - 1555/6)

Quam pulchra es

Nicolas Gombert (c.1495 - c.1560)

About the Program

Guillaume de Machaut is arguably the most important poet and composer of the fourteenth century. As a poet, Machaut was responsible for developing and shaping the formes fixes of medieval poetry (the ballade, the virelai and the rondeau); as a composer, he built upon the foundations of the Ars Nova, developing the motet and chanson, as well as composing the first through-composed, cyclic setting of the Ordinary of the Mass.

Born sometime between 1300 and 1302, Machaut was to spend most of his life in the service of rich patrons, enjoying an itinerant lifestyle before finally returning to live in Reims in 1340. The first surviving documentary evidence from 1330 lists him as a clerk in the household of John of Bohemia and suggests that he had been in service since 1323. In 1337 he was instated as a canon of Reims Cathedral. During his later years he enjoyed the patronage of a number of French nobles, including the wife and son of Jean II. In the last decade of his life he spent a great deal of time redacting and completing his oeuvre. He died in Reims in 1377.

The focus of the first half of the concert is the music contained in his long narrative poem, *Le Voir Dit*. Written between 1363 and 1365, the text has proved a challenge to scholars; its perplexing chronology is the consequence of considerable reworking according to poetic forms and the conventions of courtly love. It tells the “true story” of Machaut’s relationship with one Peronne. The composer-poet was in his sixties, stricken with gout, blind in one eye, while Peronne was a young noblewoman. Whether the courtship involved any physical component is unknown. The work takes the form of lyrics and letters, interspersed with chansons, for a which the Machaut scholar Daniel Leech-Wilkinson has usefully provided a guide, a précis of which the listener may wish to consult (see the following section, Texts and Translations).

For the second half of the concert, The Orlando Consort offers a celebration of the singer-composers of the fifteenth century. We have developed a particularly close bond with these figures, devoting entire CDs to their music (in the case of Dunstaple,



Ockeghem, Compère, and Josquin) and featuring others regularly in our concerts. Many of these men were singers themselves, which has always forcibly struck us when we have performed this music; they understood the demands of the individual lines that they write and appreciated the sweet pleasure of consonance and carefully modulated dissonance, balancing intense melodic lines with harmonic development. And, above all, they recognize that the whole is greater than the sum of the parts, the defining characteristic of any collective enterprise such as choral singing. We have always felt reassured to be in their hands and, at the risk of sounding too fanciful, their music has encouraged our exploration of the past.

It has been suggested that **John Dunstaple** was the most influential English composer before Lennon and McCartney. Certainly he was an inspiration to composers like Dufay and Binchois. Dunstaple (the ‘p’ has become corrupted to ‘b’, with the result that he is often known as Dunstable, the modern name of his home town) enjoyed a long association with John, Duke of Bedford (a younger brother of King Henry V). He was also employed by the widow of King Henry IV (d.1413). After her death and that of King Henry V (d.1422) and John, Duke of Bedford, Dunstaple passed into the service of her last remaining son, Humfrey, Duke of Gloucester.

Descendi in ortum meum is a sonorous motet with words from the Song of Songs, a source of inspiration to many composers of this era (evinced by the motets of Brumel, Clemens, and Gombert that feature later in the program). It is a perfect example of the *contenance angloise*, the term applied by the Continentals to the persuasive use of consonance, particularly thirds and sixths.

Guillaume Dufay was probably born around Cambrai around 1400 and was a chorister at the Cathedral there from 1409-1412. His life in many ways forms the blueprint for Franco-Flemish composers of the fifteenth century. Educated as a choirboy in Cambrai, he lived and worked in Italy for most of his adult life, returning finally to his home city in 1440, where he was a canon at the Cathedral. His various positions saw him in the service of the Malatesta family in Pesaro, as a singer in the papal choir (the most famous musical establishment in Europe), in Savoy and Florence. A prolific writer of chansons, he was also a master of the motet. These two forms come together in the *Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae*, an early example of the hybrid form known as the motet-chanson. It was written to commemorate the fall of Constantinople to the Turks in 1453, though Dufay may not have written it till 1455.

Johannes Ockeghem was one of the most important composers of the generation before Josquin. Unlike Dufay, Ockeghem didn’t travel much, possibly a direct consequence of his stable employment as Treasurer of St. Martin in Tours, a post awarded to

him by Charles VII of France in 1459. The initial picture of Ockeghem which emerges, then, is that of an eminently successful courtier, adept in the ways of diplomacy and possessing additional valuable talents as a singer and composer, an image confirmed by the fulsome praise of Francesco Florio writing in Tours in the 1470s:

“I am sure you could not dislike this man, so pleasing is the beauty of his person, so noteworthy the sobriety of his speech and of his morals and of his grace. He alone of all singers is free from all vice and abounds in all virtues.”

Given the way he was acknowledged by other composers, using his chansons as models for their masses, and, in the case of Josquin, De La Rue, Obrecht, and Lupus, composing laments for his death, it's clear that Ockeghem must have written considerably more than history has bequeathed us. His *Ave Maria* is a simple but highly effective setting of the Marian text. Intimate and heartfelt, it displays the sometimes abstract Ockeghemian traits of long, interweaving, meditative lines.

Loyset Compère is a name that is not as familiar as those of Dufay and Josquin, partly because it was long thought that he was the more famous Josquin des Prez's junior. It's now clear that he was older than his colleague and that it was he who influenced Josquin and not the other way around.

There are good reasons for thinking that he may have studied in Paris in the years around 1460, but it appears that towards the end of the decade he had joined the court circle in Burgundy. Soon after, Compère was in Milan, where he sang in the chapel of Galeazzo Maria Sforza from July 1474 until that Duke was assassinated at the end of 1476. From 1486 Compère is documented as a singer at the royal court of Charles VIII, and he accompanied Charles on the Italian campaign of 1494. The years from 1498 show Compère in administrative posts, as Dean of St. Gery in Cambrai, provost of St. Pierre in Douai, and latterly as a canon of St Quentin, where he died in 1518.

The *Ave Maria* dates from the 1470's. A litany motet based on a Marian text, it cites the names of several Saints associated with France and interpolates a Kyrie Eleison. In stylistic terms, the music of **Antoine Brumel** is most immediately reminiscent of the group of composers who worked at the courts of successive Burgundian dukes towards the end of the fifteenth century, but there is no evidence that he ever worked for these particular employers. After early years spent in Chartres, Geneva and Paris, he arrived at the court of Alfonso I d'Este, Duke of Ferrara, in 1506, thus following in the footsteps of two of the greatest composers of the period, Josquin Desprez and Jacob Obrecht.



Sicut lilium would have been sung as the first antiphon of first vespers for the Feast of the Purity of the Virgin Mary. It is devastatingly simple, a miniature masterpiece.

Josquin des Prez is the undoubted star of his generation, his name used as a kind of designer label, so much so that a great deal of recent scholarship has been devoted to sifting through the works that bear his name to ascertain if he actually wrote them or not. Either way, the body of work that he left – masses, chansons, motets – represent the apogee of late medieval music. His biography is occasionally and frustratingly incomplete. We know that he came from the region near Condé in Northern France and we can assume that he, like so many of his contemporaries, received his training as a choirboy. Subsequently, he was to take up posts for Rene d'Anjou in Aix-en-Provence, in Milan (for Cardinal Ascanio Sforza), in Rome as a member of the Papal Chapel, and in Ferrara, before returning to France to live out his later years as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut. As Martin Luther said, “[he is] the master of the notes, which must express what he desires; on the other hand, other composers must do what the notes dictate.”

O bone et dulcis Domine Jesu is a small-scale motet, probably an early work, that reveals the fascination that the composer and many of his peers had for patterns and musical architecture. The two lower lines form a double *cantus firmus*– the Ave Maria and the Pater Noster – while the two top lines declaim a more florid and passionate duet. His *In te, Domine, speravi*, by contrast, is a contrafactum of a frottola (a forerunner of the madrigal), probably written during his time in Milan.

The final two pieces of the concert are both settings of texts from the Song of Songs. Rich, dense yet with notably economic forces, the closely imitative, euphonious styles represent the fully mature Franco-Flemish motet style. **Clemens non Papa** (or “Jacobus Clemens who is not the Pope”, as it’s translated) was born around 1510 in the South Netherlands. Best known for his sacred music, he was associated with several institutions, including Bruges Cathedral and the Marian Brotherhood in ’s-Hertogenbosch. He also lived for a while in Leiden, Dordrecht, and Ypres, where he met a violent death in 1555 or 1556. His three-voice *Ego flos campi* is an extraordinary achievement, a suave and elegant prefiguring of his more famous seven-voice setting using only three voices.

Clemens’ contemporary, **Nicolas Gombert**, was a pupil of Josquin (for whom he wrote a lament on his master’s death) and is perhaps best known for his disgrace in violating a choirboy and being consigned to row the galleys on the high seas. (He was ultimately

pardoned by the Emperor Charles V, when he composed a set of eight Magnificats.) *Quam pulchra es* is a typically lush arrangement of imitative parts, each section spun out in short, singable phrases, giving way to new points with a logical and yet emotional charge. As Hermann Finck put it, writing in his *Practica musica* of 1556: “Nicolas Gombert...shows all musicians the path, nay more, the exact way to refinement and the requisite imitative style. [H]is work is rich with full harmonies and imitative counterpoint.”

Program notes by Donald Greig



Texts and Translations

Machaut: Songs from *Le Voir Dit*

The story begins in July 1362, when a lady has learnt that Machaut has been ill for a winter and nearly a summer. If Peronne were a man she would travel three or four days to see him. Instead, she sends a rondeau and he replies with another, and advises her that he is going to assemble a book of their correspondence which will be called *Le Voir Dit* because he will not lie in it. The only illness which remains with him is his desire to see her and for this reason he advises she should dress in black.

Ploures, dames, ploures vostre servant

Ploures, dames, ploures vostre servant. *Weep, ladies, weep for your servant.*
Qui ay toudis mis mon cuer et *I who have always put my heart and my*
m'entente. *understanding.*
Corps et desir et penser en servant *My body, desire and thought to serve*
L'onneur de vous que Dieus gart et *Your honour whom God keep and prosper.*
augmente. *Dress yourselves in black for me.*
Vestes vous de noir pour mi. *For my heart is drained and my face pale.*
Car j'ay cuer teint et viaire pali. *And you see me in danger of death*
Et si me voy de mort en aventure. *If God and you do not take care of me.*
Se Dieus et vous ne me prenes en cure.

Mais certains sui qu'en vous de bien a *But I am certain that there is so much good in*
tant *you*
Que dou peril, ou je sui, sens attente. *That without delay, from the peril in which I am*
Me geterez, se de cuer en plourant *You will thrust me, if from your heart weeping*
Priez a dieu qu'a moy garir s'assente. *You pray to God that he consent to cure me.*
Et pour ce je vous depri. *And for this I beg you.*
Qu'a Dieu weillies pour moy faire depri. *That you be willing to make request to God for*
me.
Ou paier creins le treu de Nature. *Or I fear to pay the tribute of Nature.*
Se Dieus et vous ne me prenes en cure. *If God and you do not take care of me.*

Early in 1363, Machaut receives a new letter from his lady and is delighted to see that she is no longer addressing him as “Seigneur” but as “Ami.” He suggests that she would be disappointed to meet him; he is common, ignorant and inexperienced. He sends her his portrait and a new rondeau with music, *Dame, se vous n’avez aperceu*.

Dame, se vous n’avez aperceu

Dame, se vous n’avez aperceu	<i>Lady, if you have not perceived</i>
Que je vous aim de cuer, sans decevoir.	<i>That I love you from my heart, without deceit.</i>
Essaies le, si le sares de voir.	<i>Try it, and you will know it truly.</i>

Vo grant biaute m’aroit trop deceu	<i>Your great beauty would too much have</i>
	<i>deceived me</i>
Et vo douceur, qui trop me font doloir.	<i>And your sweetness, which too much make me</i>
	<i>grieve.</i>

Dame, se vous n’avez aperceu	<i>Lady, if you have not perceived</i>
Que je vous aim de cuer, sans decevoir;	<i>That I love you from my heart, without deceit;</i>

Car mon cuer ont si tres fort esmeu	<i>For your charms have so moved my heart</i>
A vous amer que ne puis concevoir	<i>To love you that I cannot conceive</i>
Que ja mais bien doie ne joie avoir.	<i>That I should never know joy.</i>

Dame, se vous n’avez aperceu	<i>Lady, if you have not perceived</i>
Que je vous aim de cuer, sans decevoir.	<i>That I love you from my heart, without deceit.</i>
Essaies le, si le sares de voir.	<i>Try it, and you will know it truly.</i>

April 1363. Machaut is now well enough to ride a horse again and his spirits are revived by the receipt of a new letter. But such respite is only temporary and he soon falls into melancholy from the impossibility of their meeting. Peronne has told him that he should not doubt her, but he has been told by someone that she questions his discretion.

Calm is restored when he receives a further letter along with her portrait and assurances that he should not believe what he has heard. He sends a “balade,” *Nes que on porroit*.

Nes que on porroit les estoilles

Nes que on porroit les estoilles nombrer.	<i>Even if one could number the stars</i>
Quant on les voit luire plus clerement.	<i>When one sees them shining most brightly.</i>
Et les gouttes de pluie et de la mer.	<i>And the drops of rain or of the sea.</i>
Et la greve sur coy elle s’estent.	<i>And the sand over which it extends.</i>
Et compasser le tour dou firmament.	<i>And could measure the compass of the heavens.</i>
Ne porroit on penser ne concevoir	<i>One could not imagine or conceive</i>
Le grant desir que j’ay de vous veoir.	<i>The great desire I have of seeing you.</i>



May 1363. Machaut has ridden to a city full of guile and trickery and is there for nearly a fortnight. They exchange lyrics and...they meet! It is only ten months since their first encounter and this time he spends eight days with her. She is, what, 15, maybe 20 years old? If only he could stay longer but it is impossible.

Sans cuer, dolens de vous departiray

Sans cuer, dolens de vous departiray. *Bereft of heart, in sorrow from you I will part.*
Et sans avoir joie jusqu'au retour. *And having no joy until my return.*

Puis que mon corps dou vostre a partir ay. *Since from your body mine is forced to go.*
Sans cuer, dolens de vous departiray; *Bereft of heart, in sorrow from you I will part;*
Mais je ne scay de quelle part yray. *But I do not know where I shall go.*
Pour ce que pleins de douleur et deplour. *Because I am full of sorrow and tears*

On Wednesday 24th May, Machaut goes to stay with Peronne for three days and three nights, but he is summoned by his sovereign Lord, the Duke of Normandy, to Crécy. Each day Machaut waits for news of her, but he himself cannot write – he is too distracted by the noise at court. Nevertheless he records what he can in Le Voir Dit ‘her book’. From Crécy, he travels with the Duke to St. Denis and then to Paris. He adds, nervously, that in these war-torn times his route takes him past the wretched ditches and sentries of the Bretons. In his imagination he is taken hostage by Hope and his ransom is paid in the form of a “Lai,” the Lay of Good Hope.

Le lay de bonne esperance

Longuement me sui tenus *For a long time I have kept*
De faire lais, *From composing lays,*
Car d'amours estoie nus; *Being devoid of love.*
Mais dès or mais *But from now on*
Feray chans et virelais: *I will write songs and virelais.*
G'i sui tenus, *I am so resolved*
Qu'en amours me sui rendus *Having surrendered to love*
A tous jours mais. *For ever more.*

S'un petit ay esté mus, *If I have been somewhat quiet*
Je n'en puis mais, *I can no longer be,*
Car pris sui et retenus *Being captured and held,*
Et au cuer traïs *And shot through the heart,*
Tout en un leu de ij traïs *With two bolts right in one spot,*
D'un yex fendus, *By a pair of eyes,*
Varis, dous, poingnans, ses et agus, *Grey-green, piercing, charming, striking,*
Rians et gais. *Smiling and gay.*

Car ma dame, que Diex gart,
Par un dous riant regart,
D'ardant desir fist un dart
Et un d'esperence.
Mais mort m'eüst, sans doubance,
Desirs, et sans deffiance,
S'espoirs où j'ay ma fiance
Ne fust de ma part.

Quar quant je senti l'espart
Dou regart qui mon cuer art,
Ne perdi, à tiers n'à quart,
Sens et contenance,
Mais tout: maniere et puissance.
Lors me fist penre plaissance
En ma jolie souffrence
Espoirs par son art.

Mais ce durement m'esmaie,
Que ne say
Se ceste amoureuse plaie
Qu'au cuer ay
Vient d'amours ou de cuer vray,
Car dous regards maint cuer plaie,
Qu'ailleurs dame amy a gay.
S'en murray,
S'einsi m'est; mais d'amour vraie
L'ameray.

Ne voloir que m'en retraie
Ja n'aray
Pour douleur que mes cuers traie,
Eins seray
Vrais et de cuer serviray
Ma dame plaisant et gaie,
Et quant mes jours fineray,
Sans delay
Mon cuer, que s'amour deplaie,
Li laray.

*For my lady, may God save her!
Through her sweet smiling look
Made a dart of burning desire
And of hope.
But desire, and there is no doubt,
Would have killed me, with no defiance,
Had hope, in whom my trust is placed
Not been on my side.*

*For when I felt the glow
Of the looks that burn my heart,
I lost not just a third or fourth
Of my wit and composure,
But all demeanour and power.
Then it made me take pleasure
In my appealing suffering
Perhaps through its art.*

*But I am so completely dismayed
That I don't know
If this lover's wound
That is in my heart
Comes from love or a true heart.
For a sweet look wounds many a heart
When the lover is otherwise happy.
And I'll die
If this is so for me; since with a true heart
I will love her.*

*I will never have the will
To retreat from this,
Because of the pain that tries my heart.
Rather I will remain
True, serving from the heart
My pleasant and gay lady.
And when my days end
Without delay
My heart, wounded by her love,
I will leave her.*



Ne les Yndes ne de Rouge Mer onde.
N'aus infernaus penne guerre ou tencon

Pour eslongier le regart de la blonde
Dont me vient joye et baudour
Et doulz penser; si tieng pour le millour
Que, a tout conter et bien peser a drame.

Je voy asses, puis que je voy ma dame.

II

Ne quier veoir la biaute d'Absalon
Ne de Ulixes le sens et la faconde.
Ne esprouver la force de Sanson.
Ne regarder que Dalila le tonde.
Ne cure n'ay par nul tour
Des yeux Argus ne de joie gringnour.
Car pour plaisance et sans aide d'ame.

Je voy asses, puis que je voy ma dame.

Si ne chaut dou sens de Salemon.
Ne que Phebus entermine ou responde.
Ne que Venus s'en mesle ne Mennon
Que Jupiter fist muer en aronde.
Car je di, quant je l'aour.
Aim et desir, ser et crieng et honnour.

Et que s'amour seur toute rien m'enflame:

Je voy asses, puis que je voy ma dame.

February 1364. A lord arrives to tell Machaut that Peronne has other lovers and that she shows everyone Machaut's letters; people mock him. After about three weeks, Machaut rides to visit "one of my lords, a thousand times higher than the other." He ridicules Machaut and Machaut is laughed at in the street. He writes a new ballade and laments that Peronne no longer wears the colour of the true heart – blue – but instead the colour of unfaithfulness – green.

Se pour ce muir qu'Amours ay bien servi

Se pour ce muir qu'Amours ay bien servi. *If I die for having served Love well.*

*Nor the Indies nor the waves of the Red Sea.
Nor to take up war and strife against the
demons of hell*

*To put far from me the glances of the fair one
From whom I have joy and gladness
And sweet thoughts; so I hold it best
That, counting everything and weighing it by
the dram.*

I see enough, since I see my lady.

II

*I do not wish to see the beauty of Absalom
Nor the wisdom and eloquence of Ulysses.
Nor to test the strength of Samson.
Nor to see Delilah fleecing him.
Nor do I care at all*

*For the eyes of Argus or any greater joy.
For with pleasure and without the aid of
anyone.*

I see enough, since I see my lady.

*I have no interest in the wisdom of Solomon.
Nor that Phoebus should give orders or reply.
Nor that Venus should interfere, nor Memnon
Whom Jupiter changed into a swallow.
For I say, when I adore her.
When love and desire serve, fear and honour
her.*

*And when the love of her inflames me above all
things:*

I see enough, since I see my lady.



Tenor:

Omnes amici ejus spreverunt eam.
Non est qui consoletur eam ex omnibus
caris ejus.

Ockeghem: Ave Maria

Ave Maria, gratia plena; Dominus tecum:
benedicta tu in mulieribus et benedic-
tus fructus ventris tui, Jesus Christus.
Amen.

Compère: Ave Maria

Prima Pars:

Ave Maria, gratia plena, Dominus tecum,
Virgo serena. Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Kyrie
eleison, Christe eleison, Kyrie eleison, O
Christe audi nos. Sancta Maria, ora pro
nobis ad Dominum. O Christe audi nos.
Sancta Dei Genitrix, ora pro nobis ad
Dominum. O Christe audi nos.

Secunda Pars:

Sancte Michael, ora pro nobis ad Domi-
num. O Christe audi nos. Sancte Gabriel,
Sancte Raphael, Omnes sancti Angeli et
Archangeli Dei, orate pro nobis ad Domi-
num. O Christe audi nos. Sancte Ludov-
ice, Sancte Francisce, Sancte Nicolae,
Sancte Quintine, Sancte Martine, Sancte
Augustine, Sancte Benedicte, Sancte
Anthoni, (Sancte Nicolae), omnes sancti
Martyres, omnes sancti Confessores,
omnes Sancti et Sanctae Dei, orate
pro nobis ad Dominum. O Christe audi
nos. Beata es Maria, Virgo dulcis et pia,
candore vincis lilia, et rosa sine spina,
Sanctorum melodia. O Christe audi nos.
Amen.

Tenor:

*All her friends despised her.
There is none to comfort her among all her
dear ones.*

*Hail Mary, full of grace; the Lord is with thee;
blessed art thou among women, and blessed
is the fruit of thy womb, Jesus Christ.
Amen.*

First Part:

*Hail Mary, full of grace, the Lord is with
you, serene Virgin. You are blessed among
women, and blessed is the fruit of your
womb, Lord have mercy, Christ have mercy,
Lord have mercy, O Christ hear us. Holy
Mary, pray for us to the Lord. O Christ hear
us. Holy Mother pray for us to the Lord. O
Christ hear us.*

Second Part:

*Saint Michael, pray for us to the Lord. O
Christ hear us. Saint Gabriel, Saint Raphael,
All holy Angels and Archangels of God, pray
for us to the Lord. O Christ hear us. Saint
Louis, Saint Francis, Saint Nicolas, Saint
Quintin, Saint Martin, Saint Augustine,
Saint Benedict, Saint Anthony, all holy
Martyrs, all holy Confessors, all Saints of
God, pray for us to the Lord. O Christ hear
us. Blessed are you, Mary, sweet and godly
Virgin, you outshine the lilies in whiteness, o
rose without a thorn, music of the Saints. O
Christ hear us. Amen.*



Suspir, lacrimae me avansa
Del mio triste sperar tanto.
Fui ferito, se non quanto
Tribulando ad te clamavi:
In te, Domine, speravi.

Clemens non Papa: *Ego flos campi*

Ego flos campi et lilium convallium, sicut
lilium inter spinas, sic amica mea inter
filias. Sicut malus inter ligna silvarum, sic
dilectus meus inter filios.

Sub umbra illius quem desiderabam,
sedi: et fructus eius, dulcis gutturi meo.
Introduxit me rex in cellam vinariam,
ordinavit in me charitatem. Fulcite me
floribus, stipate me malis: quia amore
languedo.

Gombert: *Quam pulchra es*

Quam pulchra es et quam decora, caris-
sima in deliciis. Statura tua assimilata
est palme, ubera tua botris. Caput tuum
ut Carmelus, collum tuum sicut turris
eburnea.

Veni, dilecte mi, egrediamur in agrum,
videamus si flores fructus parturierunt,
si floruerunt mala punica. Ibi dabo tibi
ubera mea. Alleluia.

*Sighs and tears are left to me
from my great unhappy hope.
I was wounded, save inasmuch
As in my travail I called to thee:
In thee, O Lord, did I hope.*

*I am the flower of the field, and the lily of
the valleys. As the lily among thorns, so is
my love among the daughters. As the apple
tree among the trees of the woods, so is my
beloved among the sons.*

*I sat down under his shadow, whom I de-
sired; and his fruit was sweet to my palate.
He brought me into the cellar of wine, he
set in order charity in me. Stay me up with
flowers, compass me about with apples:
because I languish with love.*

*How beautiful art thou, and how comely,
my dearest in delights! Thy stature is like
to a palm tree, and thy breasts to clusters of
grapes. Thy head is like [Mount] Carmel,
thy neck as a tower of ivory.*

*Come, my beloved, let us go forth into the
field, let us see if the flowers have brought
forth fruits, if the pomegranates have flour-
ished. There will I give thee my breasts.
Alleluia.*



About the Artists

The Orlando Consort

Matthew Venner, *Alto*

Mark Dobell, *Tenor*

Angus Smith, *Tenor*

Donald Greig, *Baritone*

Now celebrating its 25th anniversary year, the Orlando Consort is established as one of Britain's most important chamber music ensembles. Formed in 1988 by the Early Music Centre of Great Britain, their work successfully combines captivating entertainment and fresh scholarly insight; the unique imagination and originality of their programming together with their superb vocal skills has marked the Consort out as the outstanding leaders of their field. Recently, the Consort has also attracted praise for their highly imaginative programming of contemporary music and jazz, and for their outstanding education projects that are specifically designed to involve amateur musicians of all ages (from 9 upwards) and abilities.

The group has made many commercial recordings with Saydisc, Metronome, Linn, Deutsche Grammophon, and Harmonia Mundi USA. *The Mystery of Notre Dame* (works by Perotin and others)

was nominated for an Edison award in the Netherlands, while *Loyset Compère, 1445-1518, Popes and Antipopes* (Papal music from the 14th and 15th Centuries), *Passiontide* (15th Century Flemish Easter music), the *Missa De plus en plus* by Ockeghem, *The Saracen and the Dove* (Music for the courts of Padua and Pavia), and *Motets by Josquin Desprez* have all been short-listed for Gramophone Awards. *The Works of John Dunstaple* was chosen as the 1996 Gramophone Early Music CD of the Year, a feat repeated by *The Call of the Phoenix* (English 15th century motets) in 2003. Their two CD/book collections, *Food, Wine and Song* and *Medieval Gardens* included outstanding feature articles from leading chefs and horticulturalists. Their 2008 release of a ground-breaking recording, pairing Machaut's extraordinary *Messe de Notre Dame* with *Scattered Rhymes*, a brilliant new work by the young British composer Tarik O'Regan and featuring the Estonian Philharmonic Chamber Choir, was recently short-listed for a BBC Music Magazine Award. The Consort has recently begun a long-term project to record the complete polyphonic songs of Guillaume de Machaut for Hyperion Records. The first CD, *Machaut*



Songs from Le voir dit was released in October 2013.

The Orlando Consort has made frequent appearances on the British and Dutch Early Music Networks. Regular performers at London's Wigmore Hall and the South Bank Centre, the Consort has also sung in festivals in Spain (Santander, Ourense, Seville, Granada, Valencia, Burgos, Segovia, Avila, Barcelona, Huelva, Las Palmas and Madrid), Belgium (Antwerp and Bruges), Germany (Regensburg, Frankfurt, Nürnberg, Heidelberg, Herne, Cologne, Rommersdorf, Leipzig and Berlin), Austria (Vienna, Graz, Feldkirchen and Melk), Greece (Athens and Thessaloniki), Estonia (Tallinn, Parnu and Tartu), France (Amiens, Avignon and Le Thoronnet), the Czech Republic (Plzen and Prague), Russia (St. Petersburg), Italy (Florence, Bologna, Venice, Trent, Rome and Padua), Portugal, Poland, and Sweden (Skara), as well as the Spitalfields Festival, the Bury St. Edmunds, Aldeburgh, St. David's, Stour, Deal, Brinkburn, Hexham, Cheltenham and Chester Festivals, the Manchester Early Music Series, the City of London Festival, the St. Magnus Festival in Orkney, the Huddersfield Contemporary Music Festival and both the Beverley and York Early Music Festivals. The Consort has been featured at many events in North America, notably the American Musicological Society Meetings in Montreal and Toronto and at the Boston Early Music Festival. Even further from

home, the Consort has made repeat visits to Japan and has also travelled on a six-concert tour to Peru, Bolivia and Colombia.

The Consort made their debut at the BBC Proms in the 1997 season, returning in 2001, and at the Edinburgh International Festival in 1998, returning in 2007. In partnership with the Radcliffe trust the Consort currently holds residencies at Bangor, Nottingham and Durham Universities.

The work of The Orlando Consort extends well beyond conventional early music presentation: they frequently perform with local amateur choirs and with actors of the calibre of Robert Hardy and Prunella Scales. They appear regularly with the brilliant Dutch ensemble, The Calefax Reed Quintet, and their *Extempore* collaborations with the jazz quartet 'Perfect Houseplants' have continued with the release of a second CD, *Extempore II*. Other recent highlights include their debut at New York's Carnegie Hall and performances of their 'Mantra' project exploring historic Portuguese and Goan music with the brilliant tabla player Kuljit Bhamra in Singapore. For more information, go to www.orlandoconsort.com or follow them on Twitter: @orlandoconsort. The Orlando Consort made their Miller Theatre debut in 2005 as part of the Early Music series with a program called The Ambassadors. They returned in 2010 celebrating in The Birth of the Renaissance: Guillaume Dufay.



About Miller Theatre

Miller Theatre at Columbia University is the leading presenter of new music in New York City and one of the most vital forces nationwide for innovative programming. In partnership with Columbia University School of the Arts, Miller is dedicated to producing and presenting unique events in dance, contemporary and early music, jazz, opera, and performance. Founded in 1988 with funding from John Goelet, Brooke Astor, and the Kathryn Bache Miller Fund, Miller Theatre has built a reputation for attracting new and diverse audiences to the performing arts and expanding public knowledge of contemporary music.

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— The New Yorker

For 25 years, Miller Theatre has brought you the very best in contemporary music, jazz, the Baroque, and beyond – combining the familiar with the unexpected, creating programs that excite the imaginations of artists and audiences alike. So far this season, we’ve celebrated John Zorn’s 60th birthday with **4 concerts in 5 days**, welcomed **over 1,000 community participants** to the second annual Morningside Lights, and **premiered 125 new works in one evening**. And that was just the first month!

You make this possible. You may not realize that **we rely 100% on ticket sales and contributions** from friends like you to fund our performances. Ticket sales cover only a small portion of our costs; without donations from audience members like you, we simply couldn’t do what we do.

Your tax-deductible gift – in any amount – will make an important and lasting impact. As 2013 draws to a close, we hope you will include Miller Theatre in your annual gift-giving. You can support Miller by:

Donating online at **www.millertheatre.com/support**

Calling our office at **212.854.1633**

In person, today! Pick up a donation envelope at our Box Office table at tonight’s show.

The future of our programming will be as strong as the community that supports it. We’re unique in that every dollar we raise goes directly towards programming – from you to the stage.

If you value what we do and want to ensure that our future will be as bright as our past, please show your support by making a donation. We will continue to repay you in kind, with the exciting, innovative programming you know and love.

Upcoming Events

Tuesday, November 19, doors at 5:30 p.m., music at 6:00 p.m.

POP-UP CONCERT

Catalyst Quartet

Saturday, November 23, 8:00 p.m.

JAZZ

Aaron Diehl Trio

Thursday, December 5, 8:00 p.m.

COMPOSER PORTRAITS

Anna Thorvaldsdottir

Either/Or

Zeena Parkins, *harp*

David Shively, *percussion*

Richard Carrick, *conductor*

Saturday, December 14, 8:00 p.m.

at St. Paul's Chapel, Columbia University

EARLY MUSIC

Wondrous Birth

New York Polyphony

Thursday, January 23, 8:00 p.m.

SPECIAL EVENT

Simone Dinnerstein, *piano*

Thursday, January 30, 8:00 p.m.

Saturday, February 1, 8:00 p.m.

SPECIAL EVENT

Steven Schick: Solo

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