

Early Music Society  
OF THE ISLANDS



33<sup>rd</sup> SEASON

*My Heart Remains  
With You*

Medieval love songs inspired  
by Arthurian Romance



**Asteria**

Sylvia Rhyne *soprano*

Eric Redlinger *tenor & lute*

Saturday 18 November 2017

Alix Goolden Hall

# 2017-18 Concert Season

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## **Vivaldi: Gloria and Magnificat**

**22 December 2017 Friday 8pm**

Alix Goolden Hall

**Monica Huggett, violin and music direction UK**  
**Pacific Baroque Orchestra**

Celebrate the holidays with a fresh take on some old favourites. Vivaldi's *Gloria* and *Magnificat* were originally composed for an all-female ensemble. Join beloved violinist Monica Huggett as she leads these joyful works the way they were originally heard – performed entirely by women.

## **Legacy of the Fugue**

**13 January 2018 Saturday 8pm**

Alix Goolden Hall

**Diderot String Quartet NEW YORK**

When Leipzig composer Felix Mendelssohn revived Bach's music, it finally received universal admiration. The Diderot String Quartet performs excerpts from *The Art of Fugue* alongside Mendelssohn's *No. 4 Fugue for String Quartet, Op. 81* and his much-loved *String Quartet No. 2, Op. 13*, in a beautiful nod to Bach, the Baroque master.

## **Bach and Sons**

**10 February 2018 Saturday 8pm**

Alix Goolden Hall

**Elinor Frey, viola da gamba**  
**Luc Beauséjour, harpsichord MONTREAL**

Two of Canada's leading exponents of historically-informed performance bring to life masterpieces of high Baroque chamber music by Johann Sebastian Bach and his sons Johann Christoph Friedrich and Carl Philipp Emanuel.

## **A Telemann Celebration**

**24 March 2018 Saturday 8pm**

Alix Goolden Hall

**La Rêveuse FRANCE**

A master of instrumental music, Telemann enjoyed more fame and adoration in his time than even the lauded J.S. Bach. Open to French and Italian influences as well as the new *galant* style that flourished in Germany, he excelled in chamber music, creating a charming synthesis of European styles at the crossroads between Baroque and Classicism.

## **War and Peace**

**22 April 2018 Sunday 3pm**

Alix Goolden Hall

**The Tallis Scholars UK**  
**Peter Phillips, music director**

To commemorate the centenary of the end of World War I, Peter Phillips has put together a stirring program with masses on the theme of the Armed Man (*L'homme armé*), chansons describing a battle (*La Batalla*), movements from Victoria's *Requiem Mass*, and deeply moving funeral motets: Tavener from the funeral of Princess Diana, Mouton from the funeral of Anne of Brittany, and Lobo from the funeral of Philip II of Spain.



# *My Heart Remains With You*



<b>Ave regina coelorum</b>	Walter Frye (d. 1474 / 1475)
<b>Pour tant se j'ay la barbe grise</b> (Oxford, Bodleian Library, Ms. Canonici Misc. 213, circa 1420)	Anon
<b>Au gré de mes ieulx, je vous ai choisie</b> (Dijon Chansonnier Ms. 517)	Antoine Busnoys (1430 – 1492)
<b>Pour prison</b> (Escorial B - Biblioteca del Monasterio Ms. IV)	Gilles Binchois (c. 1400 – 1460)
<b>Entre vous novvieux mariés</b> (Oxford, Bodleian Library, Ms. Canonici Misc. 213)	Johannes le Grant (fl. c. 1420 – 1440)
<b>J'atendrai tant quil vous plaira</b> (Oxford, Bodleian Library, Ms. Canonici Misc. 213)	Guillaume Dufay (1400 – 1474)
<b>Le souvenir de vous me tue</b> (Dijon Chansonnier Ms. 517)	Robert Morton (~1430 – 1476)

## INTERMISSION

<b>Dueil angoisseux</b> (text by Christine de Pisan)	Gilles Binchois
<b>Tristre dolent (lute)</b> (Oxford, Bodleian Library, Ms. Canonici Misc. 213, circa 1420)	Anon
<b>Soyes loyal</b> (Oxford, Bodleian Library, Ms. Canonici Misc. 213, circa 1420)	Anon
<b>Quant la douce jouvenelle</b> (Oxford, Bodleian Library, Ms. Canonici Misc. 213, circa 1420)	Anon
<b>Dame d'onneur</b> (Oxford, Bodleian Library, Ms. Canonici Misc. 213, circa 1420)	Anon
<b>Le corps sen va - le cuer vous demeure</b> (Dijon Chansonnier Ms. 517)	Antoine Busnoys (1430 – 1492)



# Texts and Translations

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## **Ave regina coelorum**

*Ave regina coelorum  
Mater regis angelorum  
O Maria flos virginum ...  
Funde preces ad Filium  
Pro salute fidelium.*

Hail, queen of heaven,  
Mother of the king of angels.  
Mary, flower of virgins,  
Pour forth prayers to your Son  
For the salvation of the faithful.

## **Pour tant se j'ay la barbe grise**

*Pour tant se j'ay la barbe grise  
Prenes engre, ma douche dame  
Se poise moy, car par mon ame  
C'est de tristesse ma devise*

Although I may have a grey beard,  
Would that you will have me, my sweet lady!  
It weighs heavy upon me, for, by my soul,  
My motto is sadness.

## **Au gré de mes ieulx, je vous ai choisie**

*Au gré de mes ieulx  
Je vous ay choisie  
La plus acomplie  
Qui soit soubz les cieulx*

To the delight of my eyes,  
I have chosen you,  
The most perfect [creature]  
That exists beneath the heavens.

## **Pour prison**

*Pour prison, ne pour maladie  
Ne pour chose qu'on me die  
Ne vous peut mon cuer oblier  
Et sy ne peult ailleurs penser*

Not for prison, nor for illness,  
Nor for anything one might say,  
I shall not forget you,  
And I shall not change my mind.

## **Entre vous nouviaux mariés**

*Entre vous nouviaux mariés  
Menez bon het et bonne vie  
Gardes que ne vous endormes  
Aimsy qu'il avint l'autre fille !*

Among ye newlyweds,  
Hold good health and happy life.  
Watch out that you do not fall asleep  
Like it happened with the other girl!

## **J'atendrai tant quil vous plaira**

*J'atendrai tant quil vous plaira  
A vous declarer ma penser  
Ma tres chière dame honourée  
Je ne sais sil men deplaira*

I shall wait as long as it pleases you  
To declare my feelings to you  
My most dear, honored lady,  
Though it may displease you.

### **Le souvenir de vous me tue**

*Le souvenir de vous me tue  
Mon seul bien quand je ne vous voy  
Car je vous jure sur ma foy  
Sans vous ma liesse est perdue ...  
Jusqua vostre revenue.*

The memory of you kills me,  
My one treasure, when I cannot see you.  
Because I swear to you upon my honor,  
Without you my happiness is lost ...  
Until your return.

### **Dueil Angoisseux**

*Dueil angoisseux, rage desmesuree, grief desespoir ...  
Princes, priez a Dieu  
Qui bien briefment me doint la mort.*

Anguished grief, immoderate fury, grievous despair ...  
Princes, pray to God  
That very soon he may grant me death.

### **Soyes loyal**

*Soyes loyal a vo povoir,  
Confort arez de doux espoir  
Bien brief, mon amy gracieux,  
En despit des faulx envieux qui  
Vos ont greve main e soir.*

Remain loyal as well as you are able.  
You will soon receive comfort from Sweet Hope,  
My gracious friend,  
To the distress of the false, envious ones  
Who have wounded you day and night.

### **Quant la douce jouvencelle**

*Quant la douce jouvencelle  
La très gracieuse et belle  
Celle don't suy amoureux  
Veult que me tiengne joyeux  
Ne doy je obeir a elle ?*

If the gentle maiden,  
The most gracious and beautiful,  
She, with whom I am in love,  
Desires only to make me happy,  
Should I not grant her wish?

### **Dame d'onneur**

*Dame d'onneur et de tous biens garnye  
Veullies pour dieu de moy avoir pite  
Car de lonc temps ne fu jour ne nuytie  
Que ne pensasse a vo finne beauté*

Lady of honor and blessed with all good things,  
Would you, for God, have pity on me,  
For so long there has not been a night nor a day  
That I did not contemplate your fine beauty.

### **Le corps sen va - le cuer vous demeure**

*Le corps sen va le cuer vous demeure  
Le quel veult faire avec vous sa demeure  
Par vous vouloir aymer tant et si fort  
Que incessamment veult mettre son effort  
A vous suivre jusque ad ce que ie meure*

The body departs, and the heart remains with you.  
That which wishes to make with you its home,  
From the desire to love you so strongly and so much,  
That it wants constantly to exert itself  
To serve you, until I die.



# Programme Notes

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At the end of the Middle Ages, musical performance was mostly an intimate affair. Large orchestras did not exist. Aside from fanfares and other public celebrations, music was more personal, with individual songs composed and performed by a handful of musicians and singers for private audiences or as an eagerly-awaited treat at banquets and other social settings at court. Quieter instruments such as lutes, harps, and *vielles* (a predecessor of the violin) often accompanied singers to produce the sumptuous sound of interweaving melodies that characterizes the period.

The poetry focused on courtly love, that mysterious and medieval tradition that placed the lady on the highest possible pedestal, defining the social roles for noblemen and noblewomen at court. But, love in any age promises countless variations and here we see some unique, medieval twists on this timeless subject.

A knight was expected to woo his lady, but the pain of her initial refusal was bittersweet -- the more inaccessible the object of his affections, the higher the drama and the glory of the pursuit. The troubadours, celebrated singer/poets of the 12th and 13th centuries, preached the gospel of courtly love as the ultimate in human experience. But

what did it all really mean, and why was this hopelessly romantic form of human expression so revered at that time when today chivalry appears all but dead... or *is* it really dead?

The tradition of courtly love was not just tapped by jilted poets and troubadours. It also inspired a literary tradition that turned out to be far more immortal than the long-forgotten poems and songs that once delighted noble audiences at the dawn of the Renaissance. The Middle Ages was the great era of Arthurian romance, but a quick scan of Hollywood offerings and today's cable television proves that our appetite for this genre has hardly waned. Foundational characters and events that are absolutely integral to Arthurian lore, such as Lancelot and his tragic affair with Guinevere, and Percival and the grail saga, were invented in the 12th century, and mostly by one man: Chretien de Troyes.

In today's concert, Asteria illuminates one of Chretien's most beloved stories -- the knight Yvain. Courtly love presented in Arthurian romance was very much thriving in the art songs of the 15th century and would go on to inspire great writers in the centuries that followed.

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For advance notice of EMSI concerts and performers,  
subscribe to the EMSI newsletter:

**[www.earlymusicsocietyoftheislands.ca](http://www.earlymusicsocietyoftheislands.ca)**

The programme, notes, and artist biographies are  
available on the EMSI website prior to each concert

**EMSI wishes to thank...**

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# The Artists

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Asteria burst onto the Early Music scene in October 2004, winning Early Music America's first Unicorn Prize for Medieval and Renaissance Music with a performance heralded by the New York Times as, "intimate and deeply communicative...meltingly beautiful." This engaging duo evokes the passion and emotional impact of late medieval vocal and instrumental music with timeless love songs of wide appeal, transporting their listeners back to the age of chivalry.

Eric's skill on the lute and sweet tenor voice are complemented by his extensive knowledge of Early Music, through study at the Schola Cantorum Basiliensis and archival research of original sources. Following graduation from Middlebury College, Eric spent several years immersed in the European musical archives of the Hague, Basel, and Marburg. During this period, he pursued post-graduate studies in composition and musicology at the Frankfurt Conservatory of Music, worked in the studio of New York based *avant-garde* composer Philip Glass, and studied medieval lute with Crawford Young and voice with Richard Levitt at the *Schola*. He now makes his home in New York, where he studies with Drew Minter and Gary Ramsey.

Sylvia brings her quicksilver soprano to the partnership as well as a strong dramatic connection with the audience gained from a professional career in musical theatre. She starred internationally as Christine in "The Phantom of the Opera" and on Broadway as Joanna in

"Sweeney Todd" under the direction of Harold Prince, Susan Schulman, and Stephen Sondheim.

Raised in London and the Pacific Northwest, Sylvia grew up surrounded by classical music, opera, and dance. She pursued a passion for Early Music at Carleton College, guided by Stephen Kelly, taking leading roles in operas and operettas on her way to a degree in music. She studied acting with Wesley Balk at St. Olaf College and recorded with Dennis Russell Davies and the Saint Paul Chamber Orchestra. Arriving in New York, Sylvia was invited to sing with the New York City Opera. She is currently studying with Marcy Lindheimer, Victoria Clark, and Alexandra Neil.

Upon meeting, Eric and Sylvia immediately shared a mutual interest in earlier repertoire and began to rendezvous regularly in New York's Central Park to work on late Medieval and Renaissance pieces, gradually developing their passionate approach to the music. Asteria's performances convey the anguish and ecstasy of the poetry and the rapturous beauty of the interweaving vocal and instrumental lines.

Their unique style is showcased on four CDs: *Le Souvenir de Vous Me Tue*, *Soyes Loyal*, *Un Très Doulx Regard* and, recorded in an authentic Burgundian chateau, the lovely *For The Love of Jacqueline*. These CDs and more information about their research and upcoming concerts are available through their website: [ASTERIAMUSICA.com](http://ASTERIAMUSICA.com), and via digital download at Amazon.com and iTunes.

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# Supporting the Society

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## Make a Donation

The Early Music Society of the Islands relies on individual donations, memberships, and grants to sustain its operations each year. Your donation will help to present concerts featuring internationally-renowned artists and to promote interest and appreciation of Early Music in the community.

## Ways to Donate

**ONLINE** To make a secure online donation by Visa, MasterCard or AmEx, visit:  
[www.earlymusicsocietyoftheislands.ca](http://www.earlymusicsocietyoftheislands.ca)

**MAIL** Please send cheque payable to EMSI to:  
EMSI Donations c/o McPherson Box Office,  
#3 Centennial Square, Victoria BC V8W 1P5

**THROUGH UNITED WAY OR EMPLOYEE CAMPAIGNS** If your employer participates in the United Way or other employee campaigns, you can support the Early Music Society of the Islands by writing in the gift on your pledge card. Our charitable registration number is 11889-0367-RR0001.

To discuss donation options, please contact Rondallyn Perras, Fundraising Director  
[emsi.perras@shaw.ca](mailto:emsi.perras@shaw.ca)  
Tax receipts are issued for all donations of \$10 and over.

## Donate for the Future

The Early Music Endowment Fund is owned and managed on our behalf by the Victoria Foundation. Each year, part of the investment income is given as a grant to EMSI and the balance is re-invested to

help the Fund grow. These operating grants will both assist in presenting artists who would otherwise be unaffordable and ensure the long-term sustainability of the Society. Tax receipts will be provided.

You can contribute directly to this Fund in three ways:

**MAIL** By sending a cheque to:

Early Music Endowment Fund, Victoria Foundation,  
Suite #109-645, Fort Street Victoria, BC V8W 1G2

**ONLINE** Donate online by Visa, MasterCard, Amex at the Victoria Foundation's Web site:

<http://www.victoriafoundation.bc.ca/web/give/ways> Click on "give now" to go to CanadaHelps, select "Donate Now" and choose "Early Music Endowment Fund" from the drop-down list.

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For more information, visit [www.victoriafoundation.bc.ca](http://www.victoriafoundation.bc.ca) or phone the Foundation at (250) 381-5532.

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