

White Rock Concerts *Presents*

ANONYMUS



Claude Bernatchez, Artistic Director

Friday, November 14, 1997



ANONYMUS

Claude Bernatchez, Artistic Director

- PROGRAMME -

Minstrels, Jugglers and Goliards of Paris

The Right Bank

Danse	Chansonnier du Roi, France, 13th c.
Istanpitta Chominciamento di gioa	Ms. de Londres 29987, Italy, 14th c.
On parole / A Paris / Frese nouvele	Codex de Montpellier, France, 13th c.
La Uitime estampie real	Chansonnier du Roi, France, 13th c.
Sire Cuens, j'ai vielé	Colin Muset, France, 13th c.
Istanpitta Isabella	Ms. de Londres 29987, Italy, 14th c.

The Court of the King

La Seconde estampie roial	Chansonnier du Roi, France, 13th c.
Retrove	Codex de Robertsbridge, England., 13th c.
Souvent souspire	Chansonnier de l'Arsenal, France, 13th c.
Stantipes	Codex de Robertsbridge, England., 14th c.
Retrove Petrone	Codex de Robertsbridge, England., 14th c.

- INTERMISSION -

Notre-Dame Cathedral

Benedicamus Domino, Deo gratias	Perotin, France, 13th c.
Beata viscera	Perotin, France, 13th c.
Salvatoris hodie	Perotin, France, 13th c.

The University, the Left Bank

Homo quo vigeas vide / Et gaudebit	Phillippe le Chancelier, France, 13th c.
O varium fortune lubricum	Ms. Carmina burana, France, 12th c.
Procurans odium	Ms. Carmina burana, France, 12th c.
Dic Christi veritas / Bulla fulminante	Ms. Carmina burana, France, 13th c.
Curritur ad vocem	Ms. Carmina burana, France, 12th c.
Tempus est iocundum CB 179	Ms. Carmina burana, France, 12th c.
Hiemali tempore / O varium fortune lubricum	Ms. Carmina burana, France, 12th c.

ANONYMUS

Claude Bernatchez, Artistic Director

THE ENSEMBLE

Claude Bernatchez

Artistic Director, zarb, medieval fiddle, lute and voice

Claude Bernatchez was a founding member of Anonymus in 1978 and has been the group's artistic director since its inception. He is an award winning musician who has also been involved with several major theater companies, composing or arranging music for the stage.

Pierre Langevin

dulcimer, chalumeau, flute, bagpipes and organetto

Also a founding member of Anonymus, Pierre Langevin is a versatile musician, dancer and mime artist. He fulfills the role of solo bass clarinet for the Quebec City Symphony Orchestra. Several study periods in Europe has to have helped further his interest and experience with early reed instruments.

Guy Ross

lute, ud, saz, harp and voice

Guy Ross is a specialist in the instrumental and vocal works of the Middle Ages and Renaissance. He has made numerous recordings and has played with several internationally recognized groups including Ensemble Sequentia and at the Guitar 1994 festival.

Lucie Brosseau

medieval fiddle

Lucie Brosseau is an active violin and viola player in the Quebec City area, belonging to several groups and teaching both instruments as well. She has been a member of Anonymus since 1991, furthering her interest in the medieval fiddle through study in Europe.

Robert Huard

bass

Robert Huard began his singing career at the age of eight with the Quebec City Boys Choir. He holds a Master's degree in voice from Laval University and specializes in various areas of early music. He has performed with numerous Canadian and international operatic companies, and has been a member of Anonymus since 1990.

Minstrels, Jugglers and Goliards of Paris (13th and 14th centuries)

In the Middle Ages, musicians worked within an oral tradition. Memory was the means by which knowledge and understanding of music were transmitted, and only when long use and tradition had fixed the outline of a piece was it copied out in manuscript. The work could then be read by others, and in accordance with the medieval vision of the world, its memory was preserved by an anonymous signal sent out into the future.

The *Rue des Juggleors*, or Jugglers' Street, situated in the heart of medieval Paris, was a meeting point for the artists who came to the city from all corners of Europe to learn about the latest developments in the art of music and to make their own contribution to the artistic melting-pot.

Paris, in the Middle Ages, comprised three distinct sections: the City, Island, and University quarters. The City, on the Right Bank (Rive droite), was the commercial district and home to the bourgeois and the common people. The Island, around which the Seine divides, was the place where the Court and the main religious and administrative centres were located. It was also home to the singers and composers who, at Notre-Dame and the Sainte-Chapelle, were perfecting the latest discoveries in the art of polyphony. The University was on the Left Bank (Rive gauche) and was a pole of attraction for the clerks, students, theoreticians and scholars who flocked to it from throughout Europe. It is known to this day as the Latin Quarter.

In the 13th and 14th centuries, these divisions explained the variety of the city's musical activities. The citizens of Paris, like their counterparts everywhere, sang and danced at weddings, banquets and other celebrations. On these occasions a performer known as a juggler, from the Latin *joculator*, was expected to provide entertainment. At Court, however, where life was more leisurely and refined, jugglers were allowed more scope: from being mere entertainers, they became minstrels, confidants and advisers, and later historiographers. Besides the minstrels in the King's service, other musicians had probably set up shop on "Jugglers' Street" or close by, living their art by catering to the tastes of the nobles and bourgeois who appreciated the courtly art of the *trouvères* and *troubadours*, and the refined art of polyphonic motets. Access to knowledge was ensured by the newly-founded universities, and a group of fringe musicians and poets, the goliards, emerged. These poor but educated clerks travelled from one university to another, from one protector to another, studying, in the words of one contemporary, "the liberal arts in Paris, law in Orleans, medicine in Salerno, magic in

Toledo, but good manners and morality, alas, nowhere!". The goliards borrowed their tunes from the liturgy and specialized in Bacchic, anticlerical love songs. Their work, largely of French origin, has been preserved in the Bavarian *Carmina burana* manuscript.

We have created an imaginary *Rue des Juggleors* to symbolize the musical life of a city and an era. The street takes us through the various neighbourhoods of Paris, each with its own musical sounds.

Music of jugglers and minstrels

Medieval literature is full of references to jugglers and their music, and many illustrations of them can be found in illuminated manuscripts. Little is known, however, about how the music that has come down to us was actually played, and indeed, it is not clear whether this was dance music or music written for virtuoso performance. The theoretical works of Jean de Grouchy (*De musica*, c. 1300) and Jérôme de Moravie (*Tractatus de Musica*, c. 1300) indicate that most of the pieces, classed as *estampies* or *istanpitta*, *retrove* and *danse royale*, follow the same musical form, with the *estampie* being the most commonly found. It was probably a two-person dance, as opposed to a round or a line dance such as the *carole* or the *farandole*.

According to several descriptive sources, these pieces were intended for a small group of performers (in general comprising between three and five players), although descriptions of larger celebrations mention over a dozen musicians. Less than fifty pieces from before the 15th century have come down to us, tending to show that the art of the "trouveur" was largely based on oral tradition, and that jugglers and minstrels relied on improvisation and cultural borrowing from both European countries and the Middle East.

Anonymus is supported by the *Conseil des arts et des lettres du Québec*, the *Bureau des arts et de la culture de la Ville de Québec* and the *Canada Council-Touring Office*.

ABOUT THE INSTRUMENTS

Medieval Fiddle

What we know of the medieval fiddle comes to us largely from early carvings and illustrations and shows a tremendous diversity of form. This fiddle sounds like and has proportions similar to a modern viola, rich in sound with a pitch very suited to supporting the voice. Medieval fiddles had flat or slightly curved bridges and it is generally agreed that two or more strings were played at the same time. Unlike a modern fiddle, which is always tuned to the same pitch, the medieval fiddle would be tuned to suit the requirements of the piece at hand. The arch of the bow is opposite to that of a modern violin.

Lute

The lute represents a family of stringed instruments which are played by plucking the strings with the fingers. Their easily recognizable shape is like that of a pear sliced in half. They have no bridge supporting the strings and the finger-board has frets or raised lines similar to a guitar. The number of strings can vary and the peg box, to which they are attached, is generally bent back at an angle from the neck. The lute was tremendously popular throughout Europe in the Middle Ages.

Dulcimer

The dulcimer is a psaltery, an ancient and medieval triangular stringed instrument, which is played by striking the strings with soft hammers rather than plucking. The harpsichord is considered to be a psaltery coupled to a keyboard plucking mechanism. The dulcimer is very similar, but its strings are tapped with hammers, and in that sense is the forerunner to the piano.

Chalumeau

The chalumeau family of instruments, at least four of various sizes from treble to bass, appear to be the predecessors of the modern clarinet family. Not a great deal is known about them except that they come from a strong folk tradition and were improved to their modern state at the end of the seventeenth century. The term chalumeau survives however and is often used to describe the lowest part of the range of the clarinet.

Zarb

The zarb is a one-skinned hollow drum, usually made of wood and intricately carved, originating from Persia. It is held across the lap and played with the fingers of both hands. The zarb has a remarkable tonal range, including quick finger rolls and various different striking sounds which can be de-tuned by applying pressure to the skin with one hand while the other strikes.

Our Next Concert -

**WINDS OF THE
SOUTHERN
CROSS**



Friday, Jan. 16, 1998

Seen here at one of their more formal rehearsals

Meet your Executive Committee

Roland Harvey, *President*

George Zukerman, *Vice-president and Artistic Director*

Lyn Harlton, *Secretary*

Doreen Harvey, *Treasurer*

Emerson Reid, *Membership*

You may reach us at:

**#14 - 15531 24th Ave.,
Surrey, B.C.
V4A 2J4**

BOARD MEMBERS:

Erika Bennedik	Martha Gambrel
Ron LeGeer	Olive Moffett
Ruth Moir	Ron Moir
Eileen Reid	Monika Tusnady

Surrey Youth Orchestra

with

Intermediate Strings & Junior Strings

***Come and hear Surrey's finest young musicians perform works by
Beethoven, Rossini, Pachelbel, Brahms***

Sunday Dec 7th Seaview Pentecostal Assembly 14633 16th Ave. 2:30pm
Tickets at door: Adults \$8, Students/Seniors \$5. Information call 572-9225.
Complimentary Refreshments after Performance

The Boar's Head Madrigal Dinner:

Join the *Lyric Choirs of Surrey* for this unique holiday celebration—a recreation of a medieval Christmas feast, with costumes, pageantry, carol singing and a delicious meal.

Friday, December 5 St. Mark's Anglican Church.

Saturday, December 6 at Surrey Christian Reformed Church

Tickets and info: Tapestry Music, 589-2180 or 591-3540

Help us support the arts in White Rock when you shop at Tapestry Music!

Our community rebate program donates 3% of your purchase to the White Rock Concerts Society to support young musicians. Just mention White Rock Concerts when you shop in our store!

Sheet Music & Books • Classical & Jazz CDs • Accessories
Keyboards • Guitars • Band Instruments • Rentals • Lessons

Tapestry
MUSIC
#13A-15531 24th Ave.
538-0906



Open 9:30-5:30 Monday through Saturday. Major Credit Cards Accepted.

Do you Own An Heirloom?
Foremost and Largest
Rebuilding, Refinishing
Facilities in
Western Canada

WE SELL RE-MANUFACTURED GRANDS

*Steinway & Sons - Heintzman
W.M. Knabe - Sohmer - Chickering
Mason & Hamlin - And More.*

10 YEARS PARTS & LABOUR WARRANTY

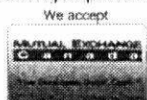


Estimates - Appraisals - Advice

www.direct.ca/verhnjakpianos

VERHNJAK Pianos
KARL VERHNJAK, SERVING CONCERT AND MUSIC COMMUNITY SINCE 1974

Unit #13, 15531 - 24th Ave., South Surrey **538-1847**



Trade Dollars
1-800-240-7426