

Le ROMAN DE FAUVEL



SATURDAY, JUNE 1, 7:30 P.M.

San Miguel Chapel, Santa Fe

SUNDAY, JUNE 2, 3:00 P.M.

Unitarian Church of Los Alamos

FRIDAY, MAY 31, 3:00 P.M.

Open rehearsal, Unitarian Universalists of Santa Fe

Severall
Friends

EARLY MUSIC IN THE HIGH DESERT

LE ROMAN DE FAUVEL

TRACY COWART, *harp & voice*

MARK RIMPLE, *citole & gittern*

SHIRA KAMMEN, *Medieval fiddle*

MARY SPRINGFELS, *citole & vielle*

DREW MINTER, *voice & harp*

SPIFF WIEGAND, *hurdy-gurdy & percussion*

LAI: **Veritas, equitas** Philip the Chancellor (c. 1160-1236)

MOTET: **Qui secuntur/Detrator est nequissima vulpis**
Philippe de Vitry (1291-1361)

MOTET: **Quare fremuerunt** anonymous

CONDUCTUS: **O varium** anon.

MOTET: **In nova fert/Garrit Gallus** Vitry

RONDEAU: **Porchier meus entre amerce** anon.

CONDUCTUS: **Floret fex favella** anon.

MOTET: **Veritas arpie** anon.

MOTET: **J'ai fait nouvelement/La mesnie fauveline** anon.

BALLADE: **Douce dame debonaire** anon.

BALLADE: **Ay, amours** anon.

LAI: **Je qui paour** anon.

RONDEAU: **A tous jours** anon.

VIRELAIS: **Providence** anon.

❖ INTERMISSION ❖

SOTTES CHANSONS: **Charivari** anon.

SEQUENCE: **Virgines egregie** anon.

LAI: **Fauvel, cogita** Philip the Chancellor

MOTET: **Heu, Fortuna subdula/Aman novi** Vitry

MOTET: **Fauvel nous a fait present/Je voi douleur avenir** anon.

CONDUCTUS: **Vanitas vanitatum** Philip the Chancellor

CONDUCTUS: **Plebs fidelis** anon.

MOTET: **O Philippe/Servant regem** anon.

MOTET: **Quoniam secta latronum/Tribum, que non abhorruit** Vitry

MOTET: **Maria, Virgo virginum/Celi domina/Porchier** anon.

MOTET: **Bon vin doit/Quant ie le voi** anon.

LE ROMAN DE FAUVEL

Currying favor in Medieval France

FA.U.V.E.L: Flattery, Avarice, Vileness, Variété (fickleness), Envy, Lascheté (cowardice). These are the character traits of Fauvel, a Medieval hybrid creature, part human, part equine. He is the incongruous “hero” of an epic French satire, *Le Roman de Fauvel*. Fauvel, despite his utter incompetence, rises to the heights of political influence with the aid of Lady Fortune and her vacuous daughter, Vainglory. Toadies rush to his side to “curry fauvel,” the original form of the term “curry favor” still in use today.

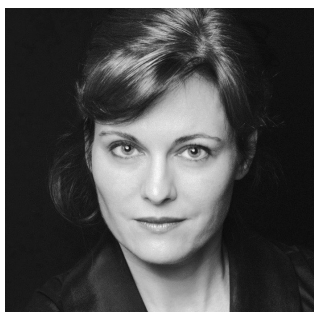
This early critique of the abuse of power is razor-sharp, utterly appalling, and hauntingly funny. The fabulous early 14th century manuscript that preserves Fauvel — lampooning the court of corrupt King Philip IV “The Fair” of France — includes thousands of lines of poetry, brilliant illustrations, and every kind of music, from drunken song-refrains to cutting-edge motets.

This concert is illuminated by images from and translations of the manuscript. The slide show and super-titles are by Shawn Keener.



This season is supported in part by New Mexico Arts, a division of the Dept. of Cultural Affairs, and by the National Endowment for the Arts.

The PLAYERS



TRACY COWART (mezzo-soprano, harp) enjoys a wide range of vocal interests, from 12th century polyphony to contemporary art music. Praised by the *New York Times* as “the real attraction” with a voice that is “light and lithe,” Tracy has performed with Apollo’s Fire, the American Classical Orchestra, Musica Pacifica, Opera Lafayette, the Newberry Consort, Rose of the Compass, Tenet, Three Notch’d Road, the Vox

Vocal Ensemble, and the Washington Bach Consort.

She is co-founder of the Medieval ensemble Alkemie.

She is also known for her interpretations of new music, and has performed with the Great Noise Ensemble, sung cabaret with the Richmond Festival of Music, and toured with Weird Uncle, an experimental group that fuses Medieval modes, jug band, and electronica.

Tracy received her M.M. in Early Music from the Longy School of Music and her D.M.A. in Historical Performance Practice from Case Western Reserve University.

She is a proud collaborator with the Charlottesville-based Early Music Access Project, and will direct the early music collegium at Fordham University this coming fall. When she is not performing, she is an enthusiastic forager and herbalist, and member of the New York Mycological Society. ♣



SHIRA KAMMIEN is a multi-instrumentalist who has spent well over half her life exploring early and other intriguing styles of music. A member for many years of the early music ensembles Ensemble Alcatraz and Project Ars Nova, Medieval Strings, and Fortune’s Wheel, she has also worked with Sequentia, Hesperion XX, the Boston Camerata, the Balkan group Kitka, Anonymous IV, the King’s Noyse, the Newberry and Folger Consorts,

Tenet, the Rose Ensemble, Parthenia and the Oregon, California and San Francisco Shakespeare Festivals, and is the founder of Class V Music, an en-

semble dedicated to providing music on river rafting trips. She has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia, Abu Dhabi and Japan, and on the Colorado, Rogue, Green, Grande Ronde, East Carson and Klamath rivers.

She has played on several television and movie soundtracks, including “O,” a modern high-school setting of Othello, and “The Nativity Story.”

Some of her original music can be heard in an independent film about fans of the work of J.R.R. Tolkien.

The strangest place Shira has played is in the elephant pit of the Jerusalem Zoo. ♣



DREW MINTER has been regarded as one of the world’s finest countertenors for more than three decades. He grew up as a boy treble in the Washington Cathedral Choir of Men and Boys. After obtaining music degrees at Bloomington, Indiana, and Vienna, Austria, Minter appeared in leading roles with the opera companies of Brussels, Toulouse, Boston, Washington, Santa Fe, Wolf Trap, Glimmerglass and

Nice, among others.

A specialist in the works of Handel, he has performed frequently at the Handel festivals of Göttingen, Halle, Karlsruhe and Maryland. He has sung with many of the world’s leading baroque orchestras, including Les Arts Florissants, the Handel and Haydn Society, Philharmonia Baroque Orchestra, the Freiburger Barockorchester, and as a guest at festivals such as Tanglewood, Ravinia, Regensburg, BAM’s Next Wave, Edinburgh, Spoleto and Boston Early Music.

Drew was a founding member of the Newberry Consort, with whom he performed, toured and recorded for 25 years. He is also a founding member of the medieval trio TREFOIL, with whom he tours frequently, singing and playing early harps. The ensemble specializes in music of the 14th century.

He also is a lauded stage director. He began as director of the operas at the Göttingen Händel Festival for five years, directing period baroque productions. Since then he has directed productions in many styles for the Opéra de Marseilles, Caramoor, the Boston Early Music Festival, the

Cloisters Museum, Lake George Opera, the Orchestra of St. Luke's, Handel and Haydn, Boston's Opera Aperta, the Manhattan School of Music, Mannes School of Music, Boston University's Opera Institute, Amherst Early Music, the Folger Shakespeare Theatre, the Five Colleges in Northampton, Tempesta di Mare and Cleveland's Apollo's Fire.

In 2006 he was made Artistic Director of Boston Midsummer Opera, a summer opera company he co-founded to provide outreach through inventive productions of opera in translation (many of them in Minter's own English translations). There he has directed Peter Brook's *Tragedy of Carmen*, Mozart's *Così fan tutte*, and pastiches of Offenbach and Mozart.

He has taught voice for the past 10 years at Vassar College, where he also directs the Vassar Opera Workshop and conducts the Vassar Madrigal Singers. He has taught since 1989 at the Amherst Early Music Institute. ♣



MARK RIMPLE is a countertenor and instrumentalist. He has garnered critical notice for his interpretation of early music from national newspapers and journals including the Philadelphia Inquirer, the New York Times, the Chicago Tribune, the Washington Post, *Early Music America*, *Fanfare* and *Early Music* (UK). He is adept on stringed instruments and performs regularly on the gittern, citole, lute, archlute

psaltery, tenor viol, bandora and cittern.

With Drew Minter and Marcia Young, he is a founding member of Trefoil and a regular guest artist with the Newberry Consort and The Folger Consort, and has appeared with Piffaro, the Renaissance Band, The King's Noyse, Ex Umbris (at the Clinton White House), New York's Ensemble for Early Music, Mélomanie, Pomerium, Network for New Music, Cygnus Ensemble and the GEMS production of *The Play of Daniel*.

He is professor in the Department of Music Theory, Composition and History at West Chester University of Pennsylvania. ♣



MARY SPRINGFELS is a veteran of the American early music movement. She began her career at the age of 21 with the New York Pro Musica, and has played with most of the major ensembles in the field, including the Waverly Consort, The Folger Consort, Philharmonia Baroque, the Seattle Baroque Orchestra, Musica Sacra of New York and Pomerium Musices. In 1983 she became Musician-in-Residence at the New-

berry Library, and was the director of the Newberry Consort for 20 years.

In 2008, she fulfilled a lifelong dream, and moved to New Mexico. Since then, she has travelled widely, working with Sonoma Bach, the Lobo Baroque Orchestra, the Arizona Bach Society, Ars Lyrica of Houston, and The Texas Early Music Project of Austin, and continues to work with Drew Minter and her beloved colleagues at the Folger Consort. She can be heard on dozens of recordings. Springfels is also an active teacher and coach.

She and Elizabeth Blumenstock are co-directors of Severall Friends, based in Santa Fe. ♣



SPIFF WIEGAND was born with two thumbs on his right hand. He plays more than 20 instruments and up to seven simultaneously as a one-man band (videos online). Jimmy Fallon and Brad Pitt have lip-synced to his yodeling, and his accordion playing was featured on John Oliver. His children's songs were commissioned by and performed at Carnegie Hall.

Spiff began his life in early music as a lutenist, and now focuses on percussion. Most of his projects these days are as an actor-musician. His credits include the national tour of *War Horse* and multiple off-Broadway productions such as the Grateful Dead musical *Red Roses, Green Gold*. He just finished an engagement at the Pittsburgh Public Theatre as the accordionist in *Indecent*. ♣

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