

The University of New Mexico  
College of Fine Arts  
Department of Music

The UNM  
Early Music Ensemble

presents

Early Music Meets the Movies:  
Medieval & Renaissance  
Music in Film



Sunday, April 28, 2024  
Center for the Arts  
Keller Hall  
2:00 p.m.

## Program

Please hold your applause until the end of each group of pieces. Thank you.

### The Ensemble

Colleen Sheinberg, *director*

The UNM Early Music Ensemble was founded in 1965 by Dr. Walter B. Keller and was originally called the UNM Collegium Musicum. It is a chamber music course in which students explore music of the medieval, Renaissance and Baroque eras in music history. During the semester, students learn to play period instruments in order to better understand how music from these earlier times would have sounded to contemporary listeners.

### The Musicians

**Kevin Baca**, recorder, vielle, lute, viola da gamba, organ, percussion

**Jeanette Binggeli**, recorder, voice, percussion

**Bryan Bingham**, recorder, crumhorn, vielle, viola da gamba, voice, percussion

**Gwen Easterday**, harp, organ, recorder, hurdy gurdy, voice, percussion

**Jim Houle**, recorders, shawm, crumhorn, voice, percussion

**Patricia Oakley**, recorder, crumhorn, organ, rebec, viola da gamba, voice, percussion

**Colleen Sheinberg**, vielle, viola da gamba, voice, percussion

**Kathy Wimmer**, recorder, saz, organ, viola da gamba, voice, percussion



### Early Music in Early Films

Sumer is icumen in ..... Anonymous (England, 13th c.)  
Deo gracias, Anglia ("The Agincourt Carol") ..... Anonymous (England, early 15th c.)

### Transformations

Lom arme ..... Robert Morton (c. 1430–1476?)  
De muitas guisas miragres ..... Anonymous (Spain, 13th c.)  
Los set gotxs recomptarem ..... Anonymous (Spain, 14th c.)

### Special Meanings

Dies irae ..... Latin hymn (13th c. or earlier)  
Pueri hebraeorum ..... Giovanni Pierluigi da Palestrina (c.1525–1594)  
Sic mea fata ..... Anonymous (Germany, 12th c.)  
O quanta qualia ..... Peter Abelard (1079–1142)  
Propián de Melyor ..... Anonymous (Spain, 15th c.)  
The British Grenadiers ..... Anonymous (England, early 17th c.)

### Unexpected Appearances

Alman ..... Thoinot Arbeau (Jehan Tabourot) (1520–1595)  
Jouissance vous donnneray ..... Arbeau  
Drive the cold winter away ..... John Playford (1623–1686/7)  
The Beggar Boy ..... Playford  
Courante CLXXXIII ..... Michael Praetorius (c.1571–1621)  
Como poden per sas culpas ..... Anonymous (Spain, 13th c.)

### Films with All Period Music

Ja nuns hons pris ..... Richard I, Coeur-de-Lion (1157–1199)  
Lamento di Tristan, with Rotta ..... Anonymous (Italy, 14th c.)

### Early Music as Entertainment

Trotto ..... Anonymous (Italy, 14th c.)  
Se je souspir ..... Guillaume de Machaut (c.1300–1377)  
Ronde I: "Pour quoy" ..... Tylman Susato (c.1500–1561/4)  
Scopri, o lingua ..... Bartolomeo Tromboncino (1470–after 1534)  
Ungarescha and Salterello ..... Giorgio Mainerio (c.1535–1582)  
Newcastle ..... Playford  
Bransle de Champagne ..... Claude Gervaise (fl. 1540–60)

Fin

## Program Notes

From the very beginning of motion picture history, music has been an important part of the medium. Silent films were in fact not silent, but were instead accompanied by music, usually performed by a pianist or organist, or by an orchestra. Background music provided a more dramatic element to the action of the film, and in addition helped to drown out the noise of the projector. With the advent of the "talkies," music could be incorporated directly into the film itself, and thus was born the soundtrack.

### Early Music in Early Films

The sound era of film-making began in 1927 with Warner's *The Jazz Singer*, which, although still mostly silent, included the first synchronized dialogue and singing in a feature film. Scarcely a decade later, we find the first inclusion of early music in a film soundtrack, during what it is generally called the "Golden Age" of film history.

#### Sumer is icumen in ..... Anonymous (England, 13th c.)

The earliest example of genuine early music in film is found in *The Adventures of Robin Hood*, released in 1938 and starring Errol Flynn, Olivia de Havilland, Basil Rathbone and Claude Rains (it also featured Trigger as Maid Marian's horse)! You have to be on your toes to catch it, but right before Little John meets Robin Hood in the forest for the first time, he whistles the first phrase of *Sumer is icumen in*.

This famous round, or *rota*, from medieval England was found in Reading Abbey, and dates from around 1240. According to the instructions in the manuscript, it is to be sung by two, three, or four singers, while another two perform a repeating motive called a *pes* (literally, "foot"). The melody imitates the cuckoo's call.

*Sumer* is one of the best known works from the medieval repertoire, and therefore it has been used in a variety of film soundtracks. In the American animated film *The Flight of Dragons* (1982), Sir Orrin Neville-Smithe sings the tune to drown out the maddening chatter of the ratlike sandmirks. In *Sarah, Plain and Tall* (1991), it is sung by Glenn Close as the mail order bride title character. A choir of men and boys sing the song at dawn on May Day in the 1993 English film *Shadowlands*, which starred Anthony Hopkins, Debra Winger and Julian Fellowes, and told the story of the romance between C. S. Lewis and poet Joy Gresham (Davidman). In the British horror mystery film *The Wicker Man* (1973), the song appears as the villagers practice a Celtic pagan ritual.

Pes: *Sing cuccu! Sing cuccu nu! Sing, cuckoo! Sing now, cuckoo!*

Rota: *Sumer is icumen in,  
Lhude sing cuccu!  
Groweth sed and bloweth med  
and springth the wde nu.  
Sing cuccu!  
Awe bleteth after lomb,  
Summer is come,  
Loudly sing, cuckoo!  
Seed groweth and meadow bloometh  
and the wood springeth anew.  
Sing, cuckoo!  
Ewe bleateth after lamb,*

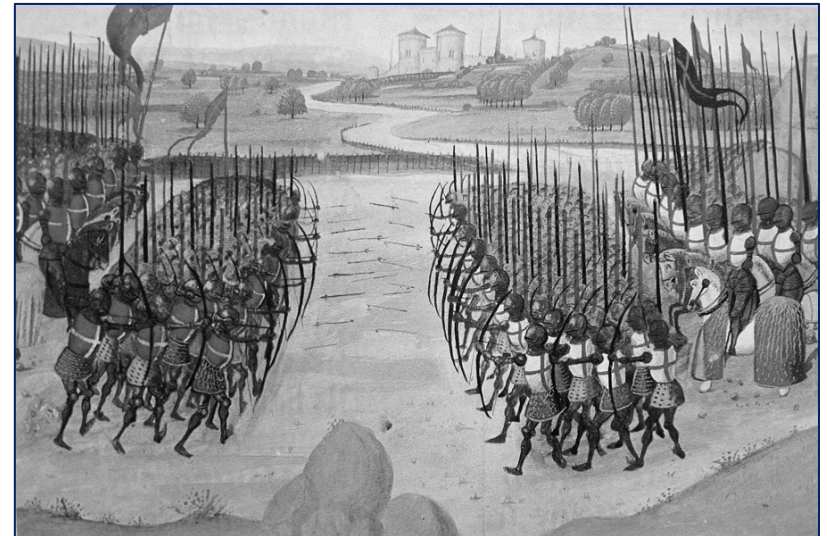
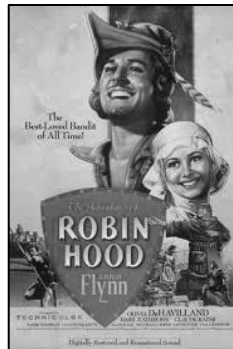
*Lhouth after calve cu.  
Bulluc sterteth, bucke verteth,  
murie sing cuccu!  
Cuccu, cuccu,  
wel singes thu, cuccu,  
ne swik thu naver nu!*

*cow loweth after calf.  
Bullock starteth, buck farteth,  
merrily sing, cuckoo!  
Cuckoo, cuckoo,  
well singest thou, cuckoo,  
nor cease thou ever now.*

#### Deo gracias, Anglia ("The Agincourt Carol").... Anonymous (England, early 15th c.)

In 1413, at the age of 25, Henry V succeeded to the English throne. Among his immediate goals was the restoration of English power in Europe. To achieve that end he declared war on France, and won an astounding victory in the woods near the little northern French village of Agincourt on October 25, 1415. The event was celebrated in music in the "Agincourt Song," likely written for the Agincourt pageant, which took place in London in November 1415.

In the 20th century, it appeared in a stirring orchestral/choral arrangement by William Walton at the very end of the 1944 film *Henry V* (originally titled *The Cronicle History of King Henry the Fift with his Battell Fought at Agincourt in France*). The movie starred Laurence Olivier, Robert Newton and Leslie Banks, and was directed by Olivier. The film is considered the first Shakespeare film to be both artistically and commercially successful.



*The Battle of Agincourt depicted in a 15th-century miniature by Enguerrand de Monstrelet*

*Deo gracias, Anglia,  
redde pro victoria.*

*Give thanks to God, O England,  
for the victory.*

*Our king went forth to Normandy  
with grace and might of chivalry;  
There God for him wrought marv'rously  
wherefore Englund may call and cry: Deo gracias.*

*He set a siege, forsooth to say,  
To Harflu town with royal array;  
That town he won and made affray  
That France shall rue till Domesday: Deo gracias.*

*Then went him forth our king comely;  
In Agincourt field he fought manly;  
Through grace of God most marv' lously,  
He had both field and victory: Deo gracias.*

## Transformations

While some films demonstrate fairly straightforward incorporation of early music, the composers of other soundtracks use the original tunes as the basis for more elaborate settings. Such transformations of the material can provide the kind of dramatic background that modern audiences are used to while giving a sense of the time period.

### Lom arme ..... Robert Morton (c. 1430–1476?)

The story of Joan of Arc has been the subject of several films. One of the most famous is the 1948 production *Joan of Arc*, with Ingrid Bergman portraying the saint and José Ferrer as the French Dauphin. Several early music selections appear in the film in unaltered form, including Guillaume Dufay's *Veni creator spiritus* in the coronation scene, the anonymous *Alle psallite cum luya* as Charles receives the crown, and the medieval chant *Te Deum laudamus* as he sits on the throne. The tune of the 15th-century song *L'homme armé* is also used in a rather free orchestral and choral arrangement by Hugo Friedhofer, and can be heard as Joan and her army advance on Orléans.

The *L'homme armé* tune also appears in another film about Joan—*Jeanne la pucelle I: Les batailles*—released in 1994, with music composed by early music specialist Jordi Savall.

The *L'homme armé* tune was extremely popular in the 15th century and was used by composers as the basis for a number of works, particularly masses. The identity of the “armed man” is unknown, although some of the possibilities include Henry V of England, the French king Charles VII, or Charles the Bold, Duke of Burgundy. This version is an instrumental setting by Robert Morton, an English composer who worked at the Burgundian court. The use of the tune in these two films is highly appropriate, both because of the date of its composition, and because of the meaning of its text, given below.

*[The armed man, the armed man, the armed man,  
fear the armed man.*

*Everywhere they cry, “To battle!*

*Everyone should arm himself with a hauberk of iron.”]*

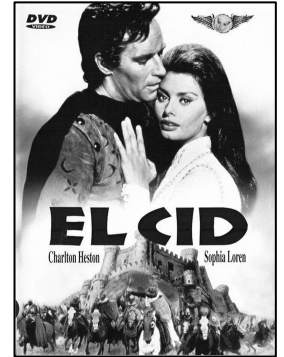
*translation by Lawrence Rosenwald*

### De muitas guisas miragres ..... Anonymous (Spain, 13th c.)

The year 1961 saw the release of the blockbuster period film *El Cid*, the epic story of the Spanish hero Rodrigo Díaz de Vivar (c.1040-1099), famous for his battles to drive the Moors from Spain. The movie starred Charlton Heston as the El Cid and Sophia Loren as his wife Jimena, with soundtrack by Miklós Rózsa. Rózsa composed the music on site in Spain during the filming and consulted the film’s historical advisor, Ramón

Menendez Pidal, who introduced him to the wealth of Spanish music that has survived from the Middle Ages. Rózsa ended up using at least a half dozen genuine medieval tunes as the basis for his compositions. His settings employed the tunes without regard for the meaning of their original texts, but succeeded in transforming music that was historically significant to fit the period film.

In the score, Rózsa used *De muitas guisas miragres* as thematic material for one of the battle scenes—“The Fight for Calahorra.” The song is from the *Cantigas de Santa María*, a 13th-century Spanish manuscript that contains songs praising the Virgin Mary and describing the many miracles attributed to her. *De muitas guisas* tells the story of how the people in Castrogeriz (a town in the province of Burgos) were in the process of building a church, and how one day one of the great ceiling beams fell down on the worshipers right in the middle of the sermon. Holy Mary, however, performed a miracle and did not allow any of the crowd to be injured. We will perform just the first two verses of the song.



#### Refrain:

*De muitas guisas miragres  
a Virgen esperital  
faz por que en Déus creamos  
t por nos guardar de mal.*

*The Spiritual Virgin  
performs miracles in many ways  
so that we may believe in God  
and be spared from harm.*

#### Verses:

*1. E por esto contar quero  
d'un escrito, en que diz  
un mui fremoso miragre  
que fez en Castroxeriz  
a Virgen Santa María,  
ond' aqueste cantar fiz;  
e por Déus, parad' i mentes  
e non faledes en al.*

*Therefore, I wish to tell you  
about a written account which tells of  
a very beautiful miracle  
which the Virgin performed  
in Castrogeriz,  
wherewith I composed this song.  
In God's name, pay good heed  
and speak of nothing else.*

*2. Aquesto foi na igreja  
que chamada é de pran  
de todos Santa María,  
e muitas gentes i van  
têer ali sas vegias  
e de grad' i do séu dan  
por se fazer a eigrája  
e a torr' e o portal....*

*This happened in the church  
which is called by one and all  
the Church of Holy Mary,  
and many people go there  
to hold their vigils  
and gladly give offerings  
to construct the church  
and the tower and the porch....*

*translation by Kathleen Kulp-Hill*

### Los set gotxs recomptarem ..... Anonymous (Spain, 14th c.)

This is another medieval Spanish tune used by Rózsa in *El Cid*. It is found in the *Llibre Vermell*, a manuscript that was compiled at the Benedictine abbey of Santa Maria de Montserrat, located northwest of Barcelona. The church houses a carving of the Virgin reputed to have been carved by St. Luke, and from medieval times has been a major

pilgrimage site. The *Llibre Vermell* contained devotional texts as well as sacred songs and dances for the diversion of pilgrims during their vigils at the Virgin's shrine.

The text of *Los set gotxs* describes the Seven Joys of Mary, but we will perform the song instrumentally. In the film, the tune appears in the overture and later during an ambush on Rodrigo. As with *Muitas guisas*, Rózsa incorporated the melody into his composition without trying to match its original meaning to the action of the story.

## Special Meanings

We called this part of our program "Special Meanings" because, unlike with Rózsa's settings, the musical selections here are interesting because of their underlying meanings.

### Dies irae ..... Latin hymn (13th c. or earlier)

*Becket* (1964) tells the story of St. Thomas à Becket (Richard Burton), who has to choose between loyalty to his king (Henry II, played by Peter O'Toole) and loyalty to his God once he is appointed Archbishop of Canterbury. Things come to a head when Lord Gilbert has a priest executed for committing a secular crime. Maintaining that priests are not subject to punishment by secular authorities, Thomas chooses to excommunicate Gilbert. This decision is the final straw in his conflict with the king and it leads to his martyrdom.



In the movie, the ritual of excommunication takes place at night in Canterbury Cathedral, and is preceded by a procession of monks intoning the *Dies irae*, the famous chant from the Mass for the Dead (the Requiem Mass). Its text describes the Day of Judgment, when Christ will come again to judge the good and the wicked.

Beginning in the 19th century, composers became fascinated by this chant, especially because of its symbolism of death, and they began incorporating it into all kinds of works. That tradition has continued to the present, and in film it is very often associated with themes of death, imminent danger or impending doom. Here are a few examples of other soundtracks that have made use of this powerful chant: *Citizen Kane*, *Close Encounters of the Third Kind* (in the climax at Devil's Tower), *Conan the Barbarian*, *Dracula* (1992, directed by Francis Ford Coppola), *Duplex*, *Edward Scissorhands*, *The Exorcist*, *Gremlins 2*, *Groundhog Day* (where Bill Murray is about to commit suicide), *I Confess* (1953, Alfred Hitchcock), *Inkheart*, *Invasion of the Body Snatchers*, *It's a Wonderful Life* (set by Dimitri Tiomkin, where George calls for the angel Clarence to let him live his life again), *Jurassic Park*, *Knowing*, *The Lion King*, *Lord of the Ring* (all three movies and also *The Hobbit*), *Metropolis*, *Murder in the First*, *Nightmare before Christmas*, *Poltergeist*, *The Return of Dracula*, *The Seventh Seal* (during the procession of the flagellants), *The Shining*, *Sleeping with the Enemy*, *Star Wars*, *Sweeney Todd*, and *X Men*.

<i>Dies irae, dies illa,</i>	<i>Day of wrath, day that</i>
<i>Solvat saeculum in favilla:</i>	<i>will dissolve the world into burning coals,</i>
<i>Teste David cum Sibylla.</i>	<i>as David bore witness with the Sibyl.</i>

<i>Quantus tremor est futurus</i>	<i>How great a tremor is to be,</i>
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*Quando iudex est venturus,*  
*Cuncta stricte discussurus!*

*when the Judge is to come*  
*briskly shattering every grave.*

*Tuba, mirum spargens sonum*  
*Per sepulcra regionum,*  
*Coget omnes ante thronum.*

*The trumpet sounding an astonishing sound*  
*through the tombs of the regions,*  
*drives all men before the throne.*

*Mors stupebit, et natura,*  
*Cum resurget creatura,*  
*Judicanti responsura....*

*Death will be stunned and so will Nature,*  
*when arises [man] the creature*  
*responding to the One judging.*

*Lacrimosa dies illa,*  
*Qua resurget ex favilla*  
*Judicandus homo reus:*  
*Huic ergo parce, Deus.*

*That sorrowful day,*  
*on which will arise from the burning coals*  
*Man accused to be judged:*  
*therefore, O God, do Thou spare him.*

*Pie Jesu Domine,*  
*dona eis requiem. Amen.*

*Faithful Lord Jesus,*  
*grant them rest. Amen.*

*translation public domain*

### Pueri hebraeorum.....Giovanni Pierluigi da Palestrina (c.1525–1594)

An interesting film that uses early music is *The Reader* (2008), a Holocaust movie starring Kate Winslet, Ralph Fiennes, and Bruno Ganz. Set in post-WWII Germany, the plot involves a law student named Michael Berg, who encounters a former lover, Hanna Schmitz, as she defends herself in a war crimes trial. This motet for Palm Sunday is heard in a scene in which Michael and Hanna bicycle through the countryside and stop at a small rural church in which the children's choir is rehearsing.

*Pueri hebraeorum,*  
*portantes ramos olivarum,*  
*obviaverunt Domino,*  
*clamantes et dicentes:*  
*Hosanna in excelsis.*

*The Hebrew children*  
*bearing olive branches,*  
*went forth to meet the Lord,*  
*crying out, and saying:*  
*Hosanna in the highest.*

*translation from ChoralWiki (cpdl.org)*

### Sic mea fata ..... Anonymous (Germany, 12th c.)

This song appears in the movie *Stealing Heaven* (1989), which tells the story of Peter Abelard and Héloïse d'Argenteuil and is based on the historical novel of the same name by Marion Meade. Abelard (1079-1142) was a famed theologian and teacher at the cathedral school of Notre Dame. Despite the fact that teachers were supposed to remain celibate, he fell in love with one of his students, a young gentlewoman named Héloïse who was very well educated. She had a son by Abelard, and of course her chances of making a good marriage thereafter were ruined. Eventually she entered a convent at Abelard's insistence and Abelard entered a monastery.



This anonymous song is from the *Carmina burana*, a medieval collection of Latin and German poems, many with musical notation, found in the Benedictine abbey of Benediktbeuren. The manuscript has

gained notoriety because it was supposedly composed by goliards, who were unemployed scholars who wandered from town to town making money off their songs and poetry, and they had a reputation for debauchery and loose living.

In the film, Abelard sings *Sic mea fata* while he is out drinking with his academic comrades. He vows to them that because he knows his calling is to be a teacher, he will never endanger his profession by sleeping with a woman. His choice of song, however, presages the events to come. We will perform it instrumentally, but the first verse translates as follows:

*[By singing I ease my fate  
as does the swan near death.  
An agreeable sorrow clings to my heart,  
the rosy color has fled from my face.  
From increasing care, lively pain  
and declining vigor, miserably I die,  
so badly does love punish my breast.  
Ah I die, ah, I die, ah, I die,  
because I must love and am not loved.]*

translation by Richard H. Hoppin

**O quanta qualia ..... Peter Abelard (1079–1142)**

Abelard was known as a poet and composer, and he evidently composed several love songs for Héloïse, but they have been lost. *O quanta qualia* is the only surviving work from a hymnbook that he composed for Héloïse's convent. In the film, it is sung by the nuns as Héloïse lies on her deathbed.

*O quanta qualia  
sunt illa sabbata  
quae semper celebrat  
superna curia,  
quae fessis requies,  
quae merces fortibus,  
cum erit omnia  
Deus in omnibus.*

*O how many and of what kind  
are the Sabbaths  
which the celestial council  
always celebrates.  
What rest for the weary,  
what reward for the strong,  
when God will be  
all things in everything.*

*Vere Ierusalem  
est illa civitas,  
cuius pax iugis est,  
summa iucunditas,  
ubi non praevenit  
rem desiderium,  
nec desiderio  
minus est praemium.*

*True Jerusalem  
is that city,  
whose peace is everlasting,  
the greatest delight,  
where desire does not anticipate  
fulfillment,  
nor is the reward  
for desire less.*

*Illic molestiis  
finitis omnibus  
securi cantica  
Sion cantabimus,  
et iuges gratias  
de donis gratiae  
beata referet  
plebs tibi, Domini.*

*In that place,  
after all our woes have ended  
untroubled we will sing  
the songs of Sion,  
and the blessed multitude  
will return to you,  
O Lord, everlasting thanks  
for the gifts of grace.*

*Illic ex sabbato,  
succedet sabbatum  
perpes laetitiae  
sabbatizantium,  
nec ineffabiles  
cessabunt iubili,  
quos decantabimus  
et nos et angeli.*

*In that place Sabbath  
will follow Sabbath,  
the continual happiness  
of those celebrating the Sabbaths,  
nor will the unutterable cries  
of joy cease,  
which both we and the angels  
will chant.*

translation by Mark Walker

**Propiñán de Melyor ..... Anonymous (Spain, 15th c.)**

This tune can be heard in Ken Burns' film documentary *The West* (1996) in the section about Father Junípero Serra and the establishment of the missions in California in what was then New Spain. It is a short instrumental work found in the *Cancionero de la Colombina*, a manuscript from the library of Ferdinand Columbus, the son of the explorer. The tune was quite likely familiar to the Spaniards who came to the Americas in the early 16th century, and appropriately here represents the Spanish musical influences in the New World. The title is an enigma, but may refer to the name of a heroic adventurer from the French *chansons de geste*. Its use in the film helps to underscore the heroic efforts of the Spanish priests, who were also adventurers and were heroes in spreading their religious faith.

**The British Grenadiers ..... Anonymous (England, early 17th c.)**

This lively tune appears in *Barry Lyndon*, a film based on William Makepeace Thackeray's novel *The Luck of Barry Lyndon*. It chronicles the life of an Irish adventurer (played by Ryan O'Neal) in 18th-century England. *The British Grenadiers* is played by fifes and drums in the scene where Barry's regiment of British redcoats is proudly marching off to take part in the Seven Years' War. The exact date of the tune's origin are unknown, but it was already being used as a military march in the late 17th century. It appears in published form in John Playford's collection of dance tunes of 1728, where it is titled "The New Bath."

## Unexpected Appearances

Early music aficionados naturally look for examples of early music in the soundtracks of period films and often we are disappointed when no genuine early music appears. Sometimes, though, we are startled when early music suddenly crops up in a non-period film, or perhaps in an unexpected part of the plot, in some weird juxtaposition of time or place. Here are some pieces that we have encountered in unlikely places.

**Alman ..... Thoinot Arbeau (Jehan Tabourot) (1520–1595)**

One surprising use of genuine early music can be found in the zany comedy film *What's Up, Doc?* (1972), which starred Barbra Streisand, Ryan O'Neal and Madeline Kahn. The story centers around the accidental mixup of four identical plaid overnight bags and involves two researchers who have come to San Francisco for a musicology convention. During the hotel dinner reception, a series of early music pieces can be heard being played by a collegium musicum (aka an early music ensemble). One of the tunes we recognized was this dance, which is found in Arbeau's dance treatise *Orchésographie*, from 1588.

**Jouissance vous donneray.....Arbeau**

*Jouissance* also appears in *What's Up, Doc?*, again at the dinner reception. We also found the same tune in a period setting in *Henry VIII and His Six Wives* (1972), where Henry dances to it during the pageant scene in Westminster Hall. We will perform it instrumentally, but the text translates as follows:

[I will give you joy, my friend,  
and will take you there where your hope lies.

I will not leave you while I live,

And, when I am dead, my spirit will still remember.]

translation by Timmi O'Danaos & Donna Ferrentess

**Drive the cold winter away .....John Playford (1623–1686/7)**

**The Beggar Boy .....Playford**

These two tunes were both published in John Playford's collection of dance tunes called the *English Dancing Master*. They are performed in *Age of Uprising: The Legend of Michael Kohlhaas*, produced in 2013. The story revolves around the character of Michael Kohlhaas, a 16th-century horse dealer in the Cévennes region of southern France, and is based on a novella by Heinrich von Kleist about a real historical figure named Hans Kohlhase. In the movie, a nobleman unlawfully seizes two of Kohlhaas' horses because he is not carrying proper transit papers. Kohlhaas sues for the return of his property, but is unsuccessful due to political machinations, so he proceeds to wage a private war, destroying the nobleman's castle and killing his servants. He is finally arrested and sentenced to execution. These two dances are heard, incongruously, during the scene of his beheading, hardly an occasion for dancing.

**Courante CLXXXIII.....Michael Praetorius (c.1571–1621)**

We discovered this dance in a delightful scene in a film titled *Tumbleweeds* (1999), which starred Janet McTeer, Kimberly J. Brown and Jay O. Sanders. The plot is set in modern times and revolves around a woman who keeps trying to escape failed relationships by moving from town to town with her twelve-year-old daughter. They end up in San Diego, where the mother becomes involved with a trucker. The daughter adjusts to attending yet another new school and gets chosen to play Romeo in the school play. During one of the scenes, you can hear this lively Praetorius tune.

**Como poden per sas culpas.....Anonymous (Spain, 13th c.)**

This song is another from the *Cantigas de Santa Maria*. Many of the *cantigas* tell of miracles in which those who call upon the Virgin are healed of a physical affliction. In the absence of advanced medical science, religion provided medieval man with an explanation for illness. Disease was seen as evidence of a sinful life, and the cure therefore had to come from repentance.

This *cantiga* appears in *Conan the Barbarian* (1982) with Arnold Schwarzenegger, James Earl Jones and Max von Sydow. Listen for it in the scene where Conan and his companions are climbing down a rope to get into the Tower of Serpents. We will perform it instrumentally, but the text describes a man who was severely crippled until he went on pilgrimage to pray to the Virgin. Its chorus begins, "As men may be paralyzed because of their misdeeds, so may they then be made whole by the Virgin."

## Films with All Period Music

As the early music movement blossomed in the 1970's and '80's, there was much discussion about authenticity in historical performance, and this resulted in a demand for period music in period films. The success of such efforts was varied, but there were a few films that attempted to use only period music and period performances. *The Six Wives of Henry VIII* (1974) was the first historical film in which the music was scored entirely for historical instruments; its score was written by one of the leading figures in the revival of early music, David Munrow (1942-1976).

**Ja nuns hons pris ..... Richard I, Coeur-de-Lion (1157–1199)**

Another film that used all period music was the French film *Perceval le gallois*, about one of King Arthur's knights who took up the quest for the Holy Grail. The tunes are all authentic, although frequently fitted with new texts, and they are performed on period instruments by an early music ensemble whose players appear on screen throughout the movie.

*Ja nuns hons pris* appears in the scene where Perceval tells his mother he wants to leave and go become a knight at King Arthur's court. His mother has protected him from the outside world and fears that she will lose him, but realizes she must let him find his destiny. *Ja nuns* was probably chosen for this scene because it was written by the greatest of all chivalric knights, Richard the Lionheart. The original song was a plea by Richard to be ransomed from his captivity in Austria, but the melody has a mournful quality that fits the emotions being expressed in the film. We will perform the song instrumentally.

**Lamento di Tristan, with Rotta.....Anonymous (Italy, 14th c.)**

Another film that used all early music was *La course en tête* ("Head of the Field"), about the Belgian cycling star Eddy Merckx (b. 1945).. Merckx won 525 races during his eighteen-year career, including the Tour de France five times. The music for the film was all performed by David Munrow and the Early Music Consort of London, and was later released as an LP entitled *Renaissance Suite*. Obviously none of the music is about bicycling, but the various selections serve to set the mood of the action. The *Lamento* pairs a seductively slow introductory dance followed by a fast one. The word *rotta* as used here means a "route" or "path," and may be a description of some sort of line dance formation. In the film's soundtrack, the *Lamento & Rotta* are retitled "The Dream."

We also found this dance pair in the classic film *The Hunchback of Notre Dame* (1939), which starred Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke and Edmond O'Brien. When the gypsy girl Esmeralda (O'Hara) comes to Paris, she dances in the town square and plays her tambourine as an unseen recorder player performs the *Lamento & Rotta*.

## Early Music as Entertainment

As John Haines notes in his *Music in Films on the Middle Ages*, "the most common extended medieval moment in medieval film" is that of court and dance music, where genuine period music accompanies some kind of social gathering. Such events include banquets, dances, or court entertainments, and the inclusion of period music in these scenes can leave an "aural-visual imprint on the entire film, stamping it as medieval."

**Trotto** ..... **Anonymous (Italy, 14th c.)**

This lively medieval dance can be heard in *Ladyhawke* (1985), a fantasy film set in medieval times that starred Matthew Broderick as the humorous thief Philippe Gaston, Rutger Hauer as the stalwart knight Etienne Navarre, Michelle Pfeiffer as the exquisitely lovely Lady Isabeau, Leo McKern as the monk Imperius, and John Wood as the evil Bishop of Aquila. Isabeau and Navarre are lovers who have been put under a spell by the jealous Bishop—by day she becomes a hawk and by night he is a wolf, so that they can never be together in human form at the same time. Philippe and the friar have the task of trying to break the spell. During the scene where Philippe brings Isabeau to a village inn, you can hear the *Trotto* being played by a recorder in the background.

**Se je souspir** ..... **Guillaume de Machaut (c.1300–1377)**

This virelai by Machaut is sung in *Robin and Marian* (1976), which starred Sean Connery and Audrey Hepburn as the aging hero and his ladylove, and Richard Harris as King Richard the Lionheart. At the beginning of the film, Richard holds court in France even as he is dying from an arrow wound that has become infected. We will perform it instrumentally, but the first part of the text translates as follows:

*[I sigh deeply  
And tenderly  
Weep in secret,  
It is, by my faith,  
For you, that your comely, noble form,  
Lady, I do not see.]*

*translation by William Earle Nettles*

**Ronde I: "Pour quoy"** ..... **Tylman Susato (c.1500–1561/4)**

This dance appeared in a boating scene in *Elizabeth* (1998), which starred Cate Blanchett as Queen Elizabeth I of England. It was performed again in *Elizabeth: The Golden Age* (2007), which also featured Blanchett as the queen. It can be heard during the banquet attended by the young Archduke Charles of Austria, who has come to England as a suitor for Elizabeth's hand.

**Scopri, o lingua** ..... **Bartolomeo Tromboncino (1470–after 1534)**  
**Ungarescha and Salterello** ..... **Giorgio Mainerio (c.1535–1582)**

These two works appear in a film with an unusual theme, but one that is actually very historic in nature. *Dangerous Beauty* (1998), starring Catherine McCormack and Rufus Sewell, is based on the life of a famous poet and courtesan named Veronica Franco, who lived in 16th-century Venice. Veronica is wellborn and well-educated but her family has no money to provide her with a good marriage. The only options open to her are to join a nunnery or become a courtesan. Valuing the freedom that comes with the job, she chooses the latter occupation and becomes famous as one of the best of Venice's courtesans. These women were not simply prostitutes, although sex was clearly one of their attractions. In addition, they were expected to read, compose poetry and music, and be able to discuss affairs of state with important men, and they enjoyed an independence that was denied to most women of the time.

*Scopri o lingua* is sung during the scene of Veronica's first evening as a courtesan. Its use here is very appropriate, since Tromboncino worked in Venice during the 16th century. Incidentally, you can also hear the same song in *The Six Wives of Henry VIII* in the Jane Seymour episode. We will perform it instrumentally, but the text begins:

*[Reveal, O tongue, my blind ardor,  
Speak now: be silent no longer.  
For the flame has grown so greatly  
That now my heart is nearly ash.]*

*translation by Jill Rogoff*

The *Ungarescha* can be heard during the celebration of Veronica's sister Beatrice's marriage to a much older man, Lorenzo Gritti. The title *ungarescha* means "Hungarian dance," and is first mentioned in the literature in Milan in the late 1400s. The dance steps are not known, but the music frequently exhibited heavily accented rhythms.

**Newcastle** ..... **Playford**

This English dance is used in *Restoration* (1995), a historical drama set during the reign of King Charles II. A young doctor enters the king's service, but falls out of favor and is exiled from court. He devotes himself to helping Londoners suffering from the plague and ends up back in the good graces of the King, who helps him establish a new hospital in London. *Newcastle* is played in a scene where a group of peasants are dancing.

**Bransle de Champagne** ..... **Claude Gervaise (fl. 1540–60)**

This lively dance pops up in the British science fiction TV series *Dr. Who* in Season 14, Episode 4: *The Masque of Mandragora*, Part 4, which aired in 1976. Set in the fictional European duchy of San Martin in the late 15th century, the astrologer Hieronymous seeks to summon the power of an intelligence called the Mandragora Helix to rule the earth.

The *bransle* (pronounced "brawl") was a French dance that was danced by couples in either a line or a circle. There were a number of types that were associated with specific regions. In the *Dr. Who* episode, this example of a *bransle de Champagne* accompanies a costume ball scene.

