

# ASTERIA

## *The Lady and the Rose*

Presenter Information Kit

### Artist Bio

Asteria burst on the classical music scene in 2004, winning the EMA Unicorn Prize, the highest honor in North America's premier competition for Medieval and Renaissance music, with a performance heralded by The New York Times as "deeply communicative...meltingly beautiful".

The duo, comprised of Sylvia Rhyne, soprano, and Eric Redlinger, tenor and lute, derives its unique approach from the combination of their varied backgrounds and interests. Sylvia's experiences as Christine in the Phantom of the Opera, and numerous Broadway performances laid the foundation for her sensitive treatment of the texts of these passionate songs. Eric's love of both early polyphonic as well as 20th century electronic music, combined with study at the Schola Cantorum in Basel, Switzerland, bring a contemporary awareness and scholarship to their work.

The duo has continued their exploration of the roots of courtly love and chivalry in this passionate repertoire. "The Lady and the Rose," reflects their research with exciting new pieces discovered in original manuscripts in the archives of Dijon, and lifts their interpretive skills to new heights with sinuous melodies and ravishing poetry that inspire the senses.

To learn more about Asteria, and to hear songs from their highly acclaimed albums, visit their website: [www.asteriamusica.com](http://www.asteriamusica.com). Their albums can be purchased on their website or from Amazon.com, and downloaded from [www.magnatune.com](http://www.magnatune.com).

# Program

## The Lady and the Rose

Novo profusi gaudio	Anon English (early 15th century)
Vergine bella	Guillaume Dufay (1400-1474)
Of a rose singe we	Anon English (early 15th century)
Ave regina caelorum	Walter Frye (d. 1474?)
There is no rose of sych virtue	Anon English (early 15th century)
Va ten souspir	Estienne Grossin (~1420)
Se mon cuer	Anon Burgundian (early 15th century)
Ja que ly ne si attende	Antoine Busnoys (~1430 - 1492)
Quand ce vendra	Antoine Busnoys
Le corps sen va	Antoine Busnoys
Le souvenir de vous me tue	Robert Morton (~1430-1476)
Pour prison	Gilles Binchois (1400-1460)
Vit encore ce faulz dangier	Jacques Vide (1404-1433)
Dueil angoisseux	Gilles Binchois
Se la face ay pale	Guillaume Dufay

# Program Notes

One hundred years before the reign of the Renaissance masters, a new polyphonic art form was taking root in Flanders and the Low Countries and making its way across a rapidly changing Europe. The Burgundian chanson tradition, which reached its apex in the latter part of the 15th century, is much less well known and understood than that of the 16th century; however, it was a crucial step in the development of western music, leading out of more chaotic, early polyphonic experiments into the refined, mature polyphony of the high Renaissance.

Much of the courtly poetry from the 12th to the 15th centuries can be summed up, as the Burgundian composer Robert Morton does in a late medieval chanson, in a single phrase: “Vive Ma Dame!” The Lady, often represented allegorically by a beautiful flower or rose, remains throughout the period one of the most mysterious and intriguing elements of medieval art. She is the absolute, flawless, most worthy object of chivalric desire, and yet almost by definition unattainable.

But there is another lady, another rose, of no small importance in this period: the Virgin Mary. The literary traditions surrounding the sacred stories are as rich with metaphor and allegory as those of the secular. In many cases, the very same symbols are used, for which only a thin layer of context distinguishes a profane reference from a sacred one. The “immeasurable grief” described by Christine de Pisan in her heart-wrenching lament on the death of her husband, *Dueil Angloissex*, could equally well describe Mary’s feelings at the loss of her only son.

“The Lady and the Rose” explores the resonant symbolism that existed in both the secular and vernacular sacred chansons during the close of the Medieval period in Europe. The individuals who populated the courts of Medieval Europe were highly adapted to a dualistic existence. Their lives were marked by the utter chaos and tenuous fabric of reality, on the one hand, and the refinement and grace that accompanied the pursuit of the chivalric ideal, on the other. We hope that listening to these works of extraordinary beauty sheds a glimmer of light upon the passions of the age. *Vive Ma Dame!*

# Program Text Synopses

## *Novo Profusi Gaudio*

Anon 15th century English

All the people are speaking of the birth of our saviour,  
Benedicamus Deo.

## *Vergine Bella*

Guillaume Dufay (1400-1474)

Beautiful virgin, crowned with stars...love drives me to speak of you!

## *Of A Rose Singe We*

Anon 15th century English

Of a rose singe we,  
Mysterium Mirabile.

## *Ave Regina Coelorum*

Walter Frye, (d. 1474)

Ave regina coelorum,  
Mater regis angelorum.

## *There Is No Rose Of Such Virtue*

Anon 15th century English

There is no rose of such virtue,  
as is the Rose that barre Jesu

## *Va T'ent Souspir*

Estienne Grossin (~1420)

Go, sigh, I beg you, quickly to my Lady;  
And tell her sweetly of my malady.  
Tell her that I certainly have no desire to choose another...

## *Se Mon Cuer*

Anon (~1420)

If my heart is taken, it is not mistaken,  
When it is for loyal service and obedience  
To her who has honored me in taking my heart.

## *Ja Que Ly Ne Si Attende*

Antoine Busnoys (~1430-1492)

Although he does not expect it,  
For all others have been driven to despair,  
I love him more than enough  
For it to be plain to all.

### *Quant Ce Vendra*

Antoine Busnoys (~1430-1490)  
When will it come to justice -  
How can I contain my sorrow  
And my faltering heart  
At my sad parting?

### *Le Corps Sen Va*

Antoine Busnoys (~1430-1492)  
The body departs and the heart remains with you.  
That which wishes to make with you its home,  
By desiring to love you so strongly and so much.

### *Le Souvenir De Vous Me Tue*

Robert Morton (1430-1476)  
The memory of you kills me,  
My one treasure, when I cannot see you.

### *Pour Prison*

Gilles Binchois (1400-1460)  
Neither prison, nor illness, nor anything one can tell me  
Can make my heart forget you.

### *Vit Encore*

Jacques Vide (1404-1433)  
Is he living still, this false Dangier,  
Who so much discomfits us?  
Madame, will he never die?

### *Dueil Angoisseux*

lyric: Christine de Pisan / music: Gilles Binchois  
Anguished grief, rage beyond measure...  
Princes, pray to God, who owes me death soon.

### *Se La Face Ay Pale*

Guillaume Dufay  
If the face is pale, the cause is love...

# Other Materials

Print-quality images:



[http://asteriamusica.com/images/press/asteria\\_press1\\_large.jpg](http://asteriamusica.com/images/press/asteria_press1_large.jpg)



[http://asteriamusica.com/images/press/asteria\\_press2\\_large.jpg](http://asteriamusica.com/images/press/asteria_press2_large.jpg)

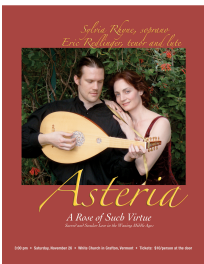


[http://asteriamusica.com/images/press/asteria\\_press3\\_large.jpg](http://asteriamusica.com/images/press/asteria_press3_large.jpg)



[http://asteriamusica.com/images/press/asteria\\_press6\\_large.jpg](http://asteriamusica.com/images/press/asteria_press6_large.jpg)

Sample Poster Design:



[http://asteriamusica.com/presenters/asteria\\_grafton\\_poster.jpg](http://asteriamusica.com/presenters/asteria_grafton_poster.jpg)