



«Douce Dame»

(Sweet lady)

the golden age of
courtly love

The 12th century "Renaissance" is a major period of renewal in the cultural world in the Middle Ages, this is clearly demonstrated by the rich literary and musical production of this century.

In parallel with the great medieval novels, a lyrical poetry in vernacular developed at this time. From the beginning, poetry and music were closely linked, giving rise to an entirely monodic secular art - while religious music experimented at the same time with polyphonic writing-. These two parallel currents are imbued of modernity and open new horizons to artistic expression.

This poetic and musical movement, invented in the 12th century by the troubadours in the south of France, extends in the north of the country in an impressive flowering of songs composed by musician-poets: the *Trouveres*. Their style, often called the "great song" (*Le grand chant*), noble and refined, allows poetry to blossom on a free rhythm.

In the 13th century will be developed, from lyric poetry, a huge range of monodic or polyphonic fixed forms with refrains : thus the ballads, rondeaux and virelay on a metrical rhythm, where will stand out personalities such as Adam de la Halle, Jehan de Lescurel, then Guillaume de Machaut.

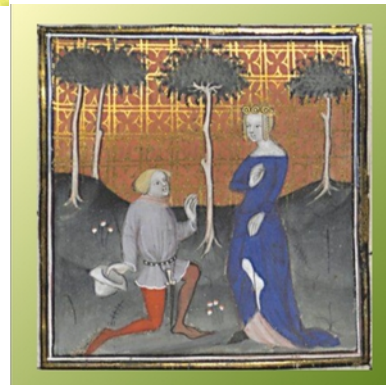
At the same time, the motet form, directly inherited from the polyphonic creations of the Ecole de Notre-Dame de Paris, has fascinated the composers of the 2nd part of the 13th century, taking on extremely varied forms.

Troubadours and Trouveres, poets and musicians, sigh after their Lady and sing the different feelings related to love as well as the annoyances of the poet or the satires... However, *l'Amour courtois* is at the center of this significant corpus. The worship of the woman - which extends and sometimes mingles with that of the Virgin Mary - is the main theme of these graceful poems.

The language is so picturesque and expresses so delicately the feelings of love that we have chosen to punctuate our program with declamated text, giving to hear the rich inflections of poetry, out of any setting to music.

These repertoires offer a great diversity of approach, given that the original documents only transmit the framework of the music to which the musician has to give life.

The forms used by these poet-musicians will perpetuate and make the "song form" one of the most accomplished artistic expressions of the late Middle Ages and Renaissance.



COURTLY LOVE IS AT THE
CENTER OF THE HUGE
CORPUS LEFT BY THE
Trouveres.
THE WORSHIP OF THE
WOMAN - WHICH EXTENDS
AND SOMETIMES MINGLES
WITH THAT OF THE VIRGIN
MARY - IS THE MAIN THEME
OF THESE GRACEFUL POEMS.

ENSEMBLE GILLES BINCHOIS

Anne-Marie Lablaude, singer

Heloïse Vellard, reciter, singer

Dominique Vellard, singer,
oud

Cyprien Sadek, singer

Baptiste Romain, fiddle,
bagpipe, singer

Keyvan Chemirani,
percussions

This programme can be given with 4, 5 or 6 musicians