

Jan DeGaetani in Concert, Vol. 4

Jan DeGaetani, mezzo-soprano

Paul O'Dette, lute

Judith Davidoff, viola da gamba and vielle

Philip West, shawms

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|----|--|--|
| 1 | Dear, if you change (2:22) | John Dowland
(ca. 1563-1626) |
| 2 | All ye, whom Love or Fortune (2:00) | |
| 3 | Whoever thinks or hopes of love (3:37) | |
| 4 | Can she excuse my wrongs? (1:19) | |
| 5 | Sorrow, stay (3:32) | |
| 6 | A shepherd in a shade (1:56) | |
| 7 | Sovran uccello se'fra tutti gli altri (3:24) | Donatus de Florentia
(14th Century) |
| 8 | De tous bien plaine (3:47) | Hayne van Ghizeghem
(15th Century) |
| 9 | Amors amors (6:28) | |
| 10 | Filles a marier (1:53) | Anonymous |
| 11 | Aura soave (2:35) | Luzzasco Luzzaschi
(1545-1607) |
| 12 | Amarilli, mia bella (2:43) | Giulio Caccini
(ca. 1545-1618) |
| 13 | Belle Rose porporine (1:16) | |

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| 14 | Stand auff Maredel ! Liebes Gredel (2:12) | Oswald von Wolkenstein
(ca. 1377-1445) |
| 15 | Der Mai mit lieber zal (2:50) | |
| 16 | Ach, senleiches leiden (1:35) | |
| 17 | Du, auserweltes schöns mein herz (2:13) | |
| 18 | Wer die augen wil verschüren (1:27) | |
| 19 | Fröleich geschrai so well wir machen (1:39) | |

Recorded in concert on September 27, 1977 at Kilbourn Hall, of the Eastman School of Music.
Total Time: 49:53
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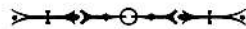
In 1597, **John Dowland** published his First Book of Songs, from which the first six selections of the present recital are taken. The title page reads, in part:

THE FIRST BOOKE of Songes or Ayres of fowre partes
with Tableture for the Lute: So made that all the partes together, or
either of them seuerally may be song to the Lute, Orpherian or
Viol de gambo.

This First Book of Songes appeared in further editions in 1600, 1603, 1606, 1608 and 1613, with an extensive rewriting of the lute parts for the 1606 printing by Dowland, who was a virtuoso lutenist. The variety of the instruments listed on the title page is entirely consistent with performing practices of the day. Though the lute itself had been in use for about 200 years to accompany voices and instruments, it was only in the early part of the 1500's that published scores had appeared with a type of lute notation called 'tableture'. More generally, lutenists had reduced choral and instrumental compositions to the confines of the fretboard 'by ear', relying on their superb musicianship to find the correct voicings of complex Renaissance polyphony. Though Dowland's 'Songes or Ayres' can be performed in a variety of ways with a variety of forces, they are best-known to modern audiences as 'lutesongs', with a single lutenist accompanying a single voice, sometimes with a viol da gamba doubling the bass notes.

Dowland, having been refused a position in the court of Elizabeth I, traveled through Europe where he heard and assimilated the current musical styles. His songs reveal a mastery of both the straightforward dance forms common to most continental music of the time, and of the emerging monodic style of the Italians, in which the vocal line strives to imitate speech. Dowland also

brought to his setting of texts a devotion to the meanings of words which was so pervasive in Elizabethan England. *Dear, if you change*, exhibits several of Dowland's most personal traits. The repeated pitches of the single syllable words (which are themselves repetitions of the first word of each of the first four lines) are given even more emphasis by being set on the highest pitch of the song. Further, Dowland begins each verse in the lower range of the voice and ends with both higher pitches and misplaced accents, creating a sense of struggle in which the lover attempts to convince the beloved of his faithfulness in all situations. The melody of *Can she excuse my wrongs?* begins with a sweeping gesture which covers the entire range of the song in a single measure, while in the latter part of the ayre the vocal line is confined to repeated notes and the lute is given the melody. Dowland's Second Booke of Songes or Ayres was published in 1600 while the composer was 'Lutenist to the King of Denmark', as the title page tells us. The delightful *A shepherd in a shade*, so reminiscent of the madrigalists of the previous generation, is a lovely pastoral song, notable for the modal change at the words, 'Restore, restore my heart again', and the insistent repetition of 'Fie, fie on love' in both verses. *Sorrow, stay* is one of Dowland's most masterful songs. Unlike most of his ayres, it is through-composed. The repeated notes on the words "Pity, pity, pity" are quite Italianate, and the predominance of falling melodic lines aptly illustrates this sad poem. When Dowland repeats the dolorous last line, he increases the intensity of the word, "arise", by having the singer hold it twice as long as before, as if to have us hope that the mourner will rise after all, making the resignation of the cadence all the more poignant.



Donato da Cascia, also known as Donatus de Florentia, flourished in the second half of the 14th century. His two-voice madrigal, *Sovran' uccello* is typical of Donato's trecento style with its florid melismas linking the melodic structure of the upper part.

The Franco-Burgundian composer, **Hayne van Ghizeghem**, is represented here by two chansons of very high quality and wide popularity. *De tous biens plaine*, heard in its original 3-part version, was given a fourth part when printed by Petrucci, and the lower two parts were re-set in canon by Josquin for the famous publication, *Odhecaton*. Hayne's elegant composition provides a rhythmically striking upper voice over the fine tenor melody. *Amors, amors* is performed here in a version taken from an early 16th century Italian manuscript which arranges the chanson for voice and lute. Here the lute plays a very decorated tenor line with the original bass. Such embellishments must have been quite common in this period and do nothing to diminish the beauty of the text setting. *Filles a marier* is an anonymous Burgundian chanson from the mid-15th century which cautions young women against marriage. The tune has a folk-like quality, as opposed to the more refined and 'courtly' sound of Binchois' setting of the same text, and is a good example of the popular music heard in the towns which were beginning to appear in northern Europe at the time.



Aura soave is one of several madrigals for solo voice (or 'pseudo-monody' as Einstein terms them) from **Luzzaschi's** publication of 1601. This collection

contains solos, duets, and trios with accompaniment, which had been performed some years before by the famous 'singing ladies' of Alfonso's influential court in Ferrara, where Luzzaschi was chief musician. While these compositions anticipate the timbral and cadential gestures of monody, the written-out keyboard part could be taken by the voices and the result would be indistinguishable from many late Renaissance madrigals.

In 1602, **Giulio Caccini** published *Le Nuove Musiche*, a highly influential collection of songs for solo voice and basso continuo. The detailed introduction to this work, which explains the theory of the 'new style' and its performance methods, is as important as the music itself in understanding the development of the Baroque. Caccini was the foremost singer of Italy at the time, (as well as a fine lutenist, teacher and gardener!), and he is credited with inventing *musica recitativa* in which in which the vocal line seeks to 'speak in tones', illuminating the text without overwhelming it. *Amarilli, mia bella* is a justly famous example of this new style, with its attention to the accents of the words and its discreet but expressive ornamentation at the cadences. The realization of the bass line is by Robert Dowland (John Dowland's son) from his *Musical Banquet* of 1610. *Bella rose porporine* is a typical monodic madrigal with dance rhythms in altered accentual patterns, a small vocal range and a strong, non-melodic bass part.



The Tyrolean poet and composer, **Oswald von Wolkenstein**, was a knight and a well-travelled adventurer. Many of his texts are autobiographical

and tell of his journeys throughout Europe, his pilgrimage to the Holy Land, and his ill-starred love affair with Anna Hausmann. Hausmann was the married daughter of a man with whom Oswald had a lifelong legal dispute which resulted in his occasional imprisonment. Oswald stands as one of the creators of the 'individual song', in which the poet/composer refers to events in his own life and uses innovative poetic structures to express personal ideas and to describe his often scandalous experiences. *Stand auff, Maredel* is a dialogue between a young girl discovered in bed with her lover, and an older woman trying to get her up and to work. In recent years, many of Oswald's polyphonic compositions have been proven to be 'contrafacta'—musical works by other composers for which he provided German texts and sometimes altered the music to fit the new words. *Der Mai mit lieber zal* is one such work, originally titled *Par maintes foyes* and written by Jean Vaillant. Oswald keeps the bird calls of the French poem and moves the setting to the mountains of his native land. The two-part *Ach, senleiches leiden* is a direct and moving song from the early part of the composer's life, as is *Du auserweltes*, the latter a contrafactum of an anonymous three-voice French ballade. The raucous *Fröhlich geschrai so well wir machen*, is a redressing of a French rondeau in decidedly Tyrolean garb.

Notes by Patrick C. Mason

The distinguished American mezzo-soprano **Jan DeGaetani** in her 30-year career performed an unrivalled breadth of repertory, and was recognized the world over for having expanded the vocal literature of our time. Perhaps best known as a pre-eminent interpreter of 20th-century music, she was also renowned for her performances of German and French song, and sang with ease in many languages. She was also active in the field of early music; and she took leading operatic roles—from Purcell and Gluck to Stravinsky, Birtwistle and Maxwell Davies. Born in Ohio on July 10, 1933, Jan DeGaetani came to New York to study at The Juilliard School. Upon graduating in 1955, she began singing with ensembles specializing in both early and contemporary music—among them the Abbey Singers, the Gramercy Ensemble, Noah Greenberg's New York Pro Musica, and in the 1960s, with Arthur Weisberg's influential Contemporary Chamber Ensemble. Her collaboration with the pianist Gilbert Kalish began in the course of these group activities; this partnership was to continue throughout the entire span of her career.

A prime element in Jan DeGaetani's activities was her work with young musicians at the Aspen Music Festival and as Professor of Voice at the Eastman School of Music where, through her example and teaching, she exerted a powerful influence on a new generation of singers and instrumentalists. Jan DeGaetani's discography includes more than 70 highly honored recordings, with two posthumous Grammy nominations for her recordings of Berlioz and Mahler (BRIDGE 9017) and Brahms and Schumann (BRIDGE 9025). Jan DeGaetani passed away in September of 1989.

Paul O'Dette has been called "the clearest case of genius ever to touch his instrument" by the *Toronto Globe and Mail*. His performances at the major international early music festivals have often been singled out as the highlight of those events. Though best known for his recitals and recordings of virtuoso solo lute music, Paul O'Dette maintains an active international career as an ensemble musician as well, performing with Jordi Savall, Gustav Leonhardt, Nikolaus Harnoncourt, William Christie, Christopher Hogwood, Sylvia McNair, Andrew Parrott, Nicholas McGegan, Nigel Rogers, Tragicomedia, Tafelmusik, The Parley of Instruments and The Harp Consort.

Paul O'Dette has made more than 100 recordings, many of which have been nominated for Gramophone's "Record of the Year" award. Recent releases include John Dowland, Complete Lute Music (Harmonia Mundi HMX 2907160/64) a 5-CD set which has been awarded the prestigious Diapason D'or de l'année, Jácaras: 18th-Century Spanish Baroque Guitar Music by Santiago de Murcia (Harmonia Mundi HMU 907212), The Echoing Air - Songs of Henry Purcell with Sylvia McNair (Philips) which won a Grammy, Apollo's Banquet: 17th-century Music from the Publications of John Playford with David Douglass and Andrew Lawrence-King, Le Jardin des Melodies with The King's Noyse (harmonia mundi usa), and Carolan's Harp with The Harp Consort (Deutsche Harmonia Mundi) and most recently, Alla Venetiana: Virtuoso Lute Music from 16th Century Venice, released by harmonia mundi usa. Paul O'Dette has served as Director of Early Music at the Eastman School of Music since 1976 and is Artistic Director of the Boston Early Music Festival.

Judith Davidoff has pursued a dual career as cellist and gambist. She is artistic director of the New York Consort of Viols and was for seven years a member of the New York Pro Musica under the direction of Noah Greenberg. She has been gamba soloist with the New York Philharmonic under both Zubin Mehta and Kurt Masur. She is the cellist of the Arioso Trio and a founding member of Music For A While. Her recitals and workshops have taken her to Europe, Brazil, Israel, Taiwan, and Turkey as well as to campuses throughout the United States and Canada. She is on the music faculties of Columbia Teachers College and Sarah Lawrence College. Her recorded performances on early fiddles, viola da gamba and cello reflect her wide range of repertoire and performing styles.

Philip West is a versatile musician whose activities include appearances as oboist and English horn player; teacher, and music arranger. He is Professor Emeritus of Chamber Music at the Eastman School of Music where he was Director of the Eastman InterMusica Ensemble. He has prepared many editions of solo and chamber music, including those for the final recordings of his late wife, Jan DeGaetani, featuring songs of Mahler and Berlioz. As a recitalist, Mr. West has appeared throughout the United States and in Britain, performing the standard literature for oboe, as well as premieres of solo and chamber works for oboe by composers including Amy, Britten, Castiglione, Harbison, Hodkinson, and Wernick. He has performed often with the New York Philharmonic, the Mostly Mozart Festival, and Orchestras of the New York City Ballet and Opera. Mr. West has recorded for RCA, Columbia, Nonesuch, Vanguard, CRI, the BBC and others. He has been a member of the Artist/Faculty at the Aspen Music Festival and School since 1972.

A Note by Philip West

The "Jan DeGaetani in Concert" series produced by Bridge Records has enriched the recorded legacy of this wonderful artist and filled gaps in her commercially recorded discography. Jan was a singer-musician of unusually broad taste and capability. Early in her career she was a member of the New York Pro Musica under Noah Greenberg (where we first met and worked together) and of the Abbey Singers, a vocal quintet which sang Madrigals and other a capella vocal works of the fifteenth through the twentieth centuries, in concert venues from public schools to national tours. Jan's interests and gifts as a singer of what was then often called "Old Music" had developed in her student years at the Juilliard School, and were as highly regarded by her colleagues, in later years, as were her skills and courage in learning and singing the most complex new music. The release by of this particular disc gives me great pleasure and helps to fill out Jan's discography.

Jan had the good fortune to encounter gifted friends and colleagues throughout her life. Perhaps the first of these was her voice teacher at the Juilliard School, the very gifted pianist-composer, Sergius Kagan. Kagan was known for his meticulous editions of the Lieder repertoire, and was the recital colleague of well known singers from Povla Frisch to Mack Harrell. In his teaching, Kagan encouraged Jan to let her voice develop naturally and to sing a wide variety of music - whatever she wanted to sing. This encouragement, along with her own ebullience and curiosity, led her to sing music of many styles as a student; and then to join ensembles as different as the vocal sextet, The Riverside Singers, or the mixed chamber group known as The Gramercy Ensemble, with whom she sang her first "Pierrot Lunaire."

Jan's singing of music of composers from Donatus and Oswald von Wolkenstein through Bach and Schubert to Crumb and Wernick was "all of a piece", driven by her talent and enthusiasm, her curiosity and excitement about working and studying, and her deep love of music of all eras.

I remember this concert (which was given at the Eastman School, in 1977 with our Eastman colleague, Paul O'Dette, and our old friend and colleague from New York days, Judith Davidoff) as being a highlight of the concerts that Jan and I took part in at the Eastman School, where we taught and grew, so happily, for so many years. I recall the warmth and vitality of the audience, and their response to this music which was different and new to many. Also, I remember our rehearsals on September afternoons in the living room of our beautiful yellow house in Rochester, with the sun streaming in on the rich maroon carpet; and the aroma of baking bread, which we ate with such gusto when our rehearsal was over! And I remember the music, some new to me—Oswald von Wolkenstein, Luzzaschi, and "Filles a marier", which Paul told us had been the most popular song in France for a hundred years! And the virtuosity which Jan displayed in her usual modest way, in such songs as Oswald von Wolkenstein's "Der Mai", which was as astonishing then as it is now. This music and this particular concert possess an aspect of Jan's artistry which I treasure: an intuitive grasp of the nature and meaning of music and an ability to transmit that understanding to the listener with direct and complete joy. It is as though she seduced her listeners to want the music she sang, and then was always able to give them what they wanted!

Dear, if you change

Dear, if you change, I'll never choose again.
 Sweet, if you shrink, I'll never think of love.
 Fair, if you fail, I'll judge all beauty vain.
 Wise, if too weak, more wits I'll never prove.
 Dear, Sweet, Fair, Wise, change, shrink, nor be not weak:
 And, on my faith, my faith shall never break.

Earth with her flow'rs shall sooner heav'n adorn,
 Heav'n her bright stars through earth's dim globe shall move,
 Fire heat shall lose, and frosts of flames be born,
 Air made to shine as black as hell shall prove:
 Earth, Heaven, Fire, Air, the world transform'd shall view,
 Ere I prove false to faith, or strange to you.

All ye, whom Love and Fortune

All ye, whom Love or Fortune hath betray'd;
 All ye, that dream of bliss but live in grief;
 All ye, whose hopes are ever more delay'd;
 All ye, whose sighs or sickness wants relief;
 Lend ears and tears to me, most hapless man,
 That sings my sorrows like the dying swan.
 Tears, sighs and ceaseless cries alone I spend:
 My woe wants comfort, and my sorrow end.

Whoever thinks or hopes of love

Whoever thinks or hopes of love for love:
 Or who below'd in Cupid's laws doth glory:
 Who joys in vows, or vows not to remove:
 Who by this light-god hath not been made sorry:
 Let him see me eclipsed from my sun,
 With dark clouds of an earth quite over-run.

Who thinks that sorrows felt, desires hidden,
 Or humble faith in constant honour armed,
 Can keep love from the fruit that is forbidden,
 Who thinks that change is by entreaty charmed,
 Looking on me let him know, love's delights
 Are treasures hid in caves, but kept by sprites.

--Fulke (Greville), Lord Brooke

Can she excuse my wrongs?

Can she excuse my wrongs with Virtue's cloak?
 Shall I call her good when she proves unkind,
 Are those clear fires which vanish into smoke?
 Must I praise the leaves where no fruit I find?

No no: where shadows do for bodies stand,
 Thou may'st be abused if thy sight be dim.
 Cold love is like to words written on sand,
 Or to bubbles which on the water swim.

Wilt thou be thus abused still,
Seeing that she will right thee never?
If thou canst not o'ercome her will
Thy love will be thus fruitless ever.

Sorrow, stay

Sorrow stay, lend true repentant tear,
To a woeful wretched wight.
Hence, Despair with thy tormenting fears:
O do not my poor heart affright.
Pity, help now or never,
Mark me not to endless pain.
Alas I am condemned ever,
No hope, no help there doth remain.
But down, down, down, down I fall,
And arise I never shall.

A Shepherd in a shade

A shepherd in a shade his plaining made
Of love and lovers' wrong
Unto the fairest lass that trod on grass,
And thus began his song.
Since love and fortune will, I honour still
Your fair and lovely eye;
What conquest will it be, sweet nymph, for thee,
If I for sorrow die?

Restore, restore my heart again
Which love by thy sweet looks hath slain.
Lest that enforc'd by your disdain, I sing:
Fie, fie on love, it is a foolish thing.

My heart where have you laid, O cruel maid,
To kill when you might save,
Why have ye cast it forth as nothing worth,
Without a tomb or grave.
O let it be entomb'd and lie,
In your sweet mind and memory,
Lest I resound on every warbling string,
Fie fie on love, that is a foolish thing.

Sovran uccello se'fra tutti gli altri

Sovran' uccello se' fra tutti gli altri
O imperadrice, quando vol'a cieli,
Che tutti gli altri uccel son tuo' fedeli
Stia vedere e pensi pur chisa,
Et vederem che quest' uccel fara.

De tous bien plaine

De tous biens plaine est ma maistresse,
Chascun luy doibt tribut d'honneur;
Car assouvye est en valeur
Autant que jamais fut déesse.

En la voiant j'ai tel léesse
Que c'est paradis en moncueur.
De tous biens plaine est ma maistresse,
Chascun luy doit tribut d'honneur;

Je n'ay cure d'aultre richesse
Si non d'estre son serviteur,
Et pource qu'il n'est choisis meilleur
En mon mot porteray sans cesse:

Amors, amors

Amours, amours, trop me fiers de tes dars.
Ne sçay se c'est d'arbalestes ou de arcz,
Mais de douleur me sens au vif actainct,
Et croy, se brief n'est mon grief mal estainct
Aultremen voys par telz cruelz souldars.

Car en tout temps de mon ardent feu me ars,
Par quoy ne puis durer en milles pars,
Tant ay de gref don't ne suis d'ame plaint.

Dy moy pourquoy telz tourmens me dépars,
Ou que l'ame du corps ne me dépars,
Sans qu'aye le cueur d'angoisses ay atrainct
Qu'a paine sçay tant suis d'ennuy estrainct,
S'il est entier ou s'en as fait deux pars.

Filles a marier

Filles a marier, ne vous mariez ja
Car se jalousie a Jamais ne vous ne lui
au cuer joye n'ara.

Aura soave

Aura soave di segreti accenti
Che penetrando per l'orecchie al core'
Svegliasti la dove'dormiva Amore'
Per te' respiro e vivo
Da che nel petto mio
Spirasti tu d'Amor vital desio

Vissi di vita privo
Mentre amoro fa cura in me' fuspenta
Hor vien che l'alma senta
Virtu di quel tuo spirito gentile
Felice vita altre l'usato stile

Amarilli, mia bella

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D'esser tu l'amor mio?
Credilo pur, e se timor t'assale,
Prendi questo mio strale,
Aprimi il petto,

e vedrai scritto in core,
Amarilli è'l mio amore.

Belle rose porporine

Belle rose porporine
Che tra spine
Sull'aurora non aprite;
Ma, ministre degl'amori,
Bei tesori
Di bei denti custodite

Nel bel guardo acceso ardente
Voi repente
Disciogliete un bel sorriso?

Stand auff, Maredel

Frau, ich enmag, wann es ist verre gen dem tag.
nu wol, wenn sol ich vol slaffen mir genueg?
zue lat euch der weil! ja trag wir auch ain peil.
pleib hie, nicht eil,
mein trauter Küenzel- Süenzel ist mir wärlich lieb.
Wer kumpt hernach, der mir went meinen ungemach
so schain und rain allain? arbeits ist ain mort.
Kathrei ist unnutz, Jänseins pin ich urdrutz.
mit liebem smutz
pin inch genzlich des Küenzleins auss dem edlen Zilerstal.

Frau, eur straffen ist enwicht.
spinnen, keren mag ich nicht.
pflicht
trag ich zue dem Küenzelein,
wann er ist wol mein.
sein leib geit freuden vil, darnach sich sent mein gier.

Stand auff, Maredel, liebes Gredel! zeuch die rieben auss!
kint ein, setz zue flaisch und kraut! eil, pis klueg!
get, ir faule tasch! die schüssel wasch!
wer wett, Küenzel knecht der dieren flecht?
auss dem haus, ir verluechter dieb!
Gret, lauff gen stadel, suech die nadel, nim den rechen mit!
gabel, drischel, reiter, sichel vindstu dort.
Jans, Kathrei nim mit dir, der Kuenz pleib mir!
sweig, du vaige haut, und schrei nicht laut!
dein schand werd prait und er sicherlichen smal.
Pfäch dein, Gredlein!
spin, ker, dich ner!
nicht verzer deinen rock!
pock, so wirst du ain lock.
tock, vier schock
gib ich dir zu ainem manne vil schier.

Der mai mit lieber zal

Der mai mit lieber zal

die erd bedecket überal, pühel, eben perg und tal.
auss süessen voglin schal erklingen; singen hohen hal
galander, lerchen, droschel, nachtigal.
der gauch fleucht hinden hinnach zue grossem ungemach
klainen vogelein gogelreich. höret, wie er sprach:
"cu cu, cu cu, cu cu,
den zins gib mir, den wil ich han von dir.
der hunger macht lunger mir den magen schier."
"ach ellent! nu wellent sol ich?" So sprach das klaine vich.
küngel, zeisel, mais, lerch, nu kum, wir singen: oci
und tu ich, tu ich, tu ich, tu ich,
oci oci, oci oci, oci oci, fi,
fideli, fideli, fidele, fi,
ci cieri ci, ci cieri ci, ri ciwick cid Wick,
fici, fici.
So sang der gauch neur: kawa wa cu cu.
"Raco" so sprach der rab,
"zwar ich sing auch wol, vol muess ich sein."
das singen mein: scheub ein! herein! vol sein!"
"liri liri liri liri liri lon"
so sang die l;erch
so sang die lerch,
so sang die lerch.
"ich sing hel ain droschelein,
ich sing hel ain droschelein,
ich sing hel ain droschelein,

das in dem wald erklingt."
Ir lierent, zierent,
gracket, gracket und wacket hin und her
recht als unser pfarrer.
cidiwick, cidiwick, cidiwick
cificigo, cificigo, cificigo,
nachtigal,
dieselb mit irem gesang be hüeb den gral.
"Upchachi" so sprach das fül,
"lat uns auch darzue!" frue vert die kue.
der esel lue: "her, sack, auff meinen nack!"
"rigo rigo rigo rigo rigo rigo kum!"
so rueft die mül,
so rueft die mül
so rueft die mül.
"ker ab!" Sprach die mülnerin.
"heb auff!" schrai die päurin,
"nu trag hin, mein eselin!
da, da! prusta: ja!
nu leir, nicht veir,
pis dir der geir
die haut abziehen wirt pei dem weir!"
cidiwick, cidiwick, cidiwick,
cifigo, cifigo cifigo
nachtigal,
dieselb mit irem gesang behüeb den gral.

Ach, senleiches leiden

Ach senleiches leiden,

Meiden, neiden, schaiden, das tuet we.
pesser wär versunken in dem se.
Zart minnikleiches weib.

Dein leib mich schreibt und treibt gen Josaphat.
herz, muet, sin, gedank ist worden mat.
Es schait der tod, ob mir dein treu nicht helfen wil,
auss grosser not; mein angst ich dir verhil.
Dein mündlein rot

hat mir so schier mein gir erwecket vil;
des wart ich genaden an dem zil.

Du, auserweltes schöns mein herz

Du auserweltes schöns mein herz,
dein wunniklicher scherz
hat benomen mir betruetben smerz;
ei minnikliches valkenterz,
wie süess ist dir dein snäblin wolgevar.

Kain mensch gesach nie lieber diern,
ich kan ir nicht volziern
weisse prüstlin sinwel als die piern,
damit si köstlich kan hofiern,
ir stolzer leib benimpt mir trauren gar.

Und solt ich die vil zarten gesehen nimmermer,
ir ler, zucht und weipliche er
muess ich bedenken, wo ich in der welt hin ker.
senliches schaiden geit saur zuckernar.

Tröstlich gedingen ich zue der gueten han,
wie si mich nicht well lan.
unvergessen pin ich ir undertan
und harr auff gueten wan.

Wer die augen wil verschüren

Wer die augen wil verschüren mit den prenden,
sein leben enden, mit gueten zenden
übel essen, ligen in dem stro,
der füeg sich in die Lumpardeie,
da vil manger wirt unfro.
tieff ist das kot, teuer das prot.
ungöttlich reu mit valscher treu
sol man da vinden täglichen neu.
das ist ain speis, der ich nicht keu.

Fröleich geschrai so well wir machen

Fröleich geschrai so well wir machen, lachen,
swachen den zwar, der uns nicht gevelt.
junk frau, sind die air noch gar gezelt?
so lauft, ir zierenhelt,

und esst si ungeschelt!
frau, gelt, tragt her des weines kelt!
So schon, sprach des maiers diern all niden auff der pank,
mach lank, geselle mein, hab immer dank.
dein gesank
und getrank
und süesser winkenwank
pringt mir freuden vil.

Smutz, sprach mein fraue,
nu welcher videlt mir neur auff meinem saitenspiel?
das tuen ich, Hainzel und Jäggel.
damit hueb sich ain gäggel.
do sprach si: snäggel!
awe, Hainz, magstu nimmer?
so kum, Jägglie!
trauter socie,
ler mich a b c,
und tue mir doch nicht we!
ite, venite.

Producers: Becky and David Starobin
Mastering Engineer: Adam Abeshouse
Transfer Engineer: David Dusman, Eastman School of Music
Liner Notes: Patrick Mason
Associate Producer: Robert J. Starobin
Graphic Design: Peter Ciccone/Immaculate Concepts

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