A Chantar

arranged for

Low Brass Duo

Beatriz de Dia (circa 1140-1200) arr. Hersey

Program Notes

A Chantar La Comtessa de Dia (circa 1140-1200) arr. Hersey

"I must sing of what I'd rather not,
I am so angry with the one I love…
because I am deceived and betrayed."

Beatriz, Comtessa de Dia, lived a life which remains fascinatingly mysterious to us, even today. We know her musical compositions in her native France were popular enough with her audiences, that they were included in the *Chansonnier du Roi*, a medieval collection of songs. This phenomenal book, written around 1260, and containing more than six hundred songs, has survived until this day, and may be found in the Bibliothèque Nationale de France. While only about five of her works have survived, Beatriz was a part of a strong music composition and performance tradition we today refer to as troubadour, the female version of the designation being trobairitz. These performers shared poetry in the Occitan language, set to music, with text that often dealt with courtly matters, love and lost love being a favorite central theme.

Beatriz is exceptional because her music provides a uniquely female point of view on these romantic entanglements. This song is an example of that tradition, with our singer expressing her anger at her man who has walked away. Not unlike many songs in the pop or country traditions today, the lyrics express the frustration of not being appreciated, and the bitterness of being left behind. The song concludes with the singer declaring that she will be okay, but delivers a warning to her departed love to beware of this type of ungentlemanly behavior. The solo unaccompanied version of this work is available as one of my *Three Medieval Songs*, along with two by Hildegard von Bingen, with versions for tuba and euphonium, from Cimarron Music Press. While the original surviving fragment is a single melodic line, I felt a secular medieval work would be a nice addition to our chamber repertoire.

A native Vermonter, tuba and euphonium soloist Joanna Ross Hersey has produced two solo albums, *O quam mirabilis* and *Zigzags*, featuring a combination of music of the ages, together with new works for solo tuba and euphonium. In collaboration with Parker Mouthpieces, Joanna has debuted the Hersey Artist Model Tuba Mouthpiece. Joanna is Professor at the University of North Carolina at Pembroke, President of the International Women's Brass Conference, and a Yamaha and Parker Mouthpiece Performing Artist. Dr. Mark Nelson, reviewing in the *International Tuba Euphonium Journal*, notes of her album *Zigzags* "It is quite fascinating to hear the swirling textures, tuba riffs and pedal notes, as well as blending of analog and digital sounds... it has something of everything including extreme range, tricky rhythms and intervals, multi-phonics, and other extended techniques. The entire album is quite different from what we would call mainstream tuba recordings. The original tuba and electronics work, a major unaccompanied tuba work all juxtaposed with Hildegard von Bingen, herself a musical visionary, sets this recording apart from anything else. Brava!" Her new Fresh Faces series highlights music of diverse composers for solo and chamber brass, including Hildegard von Bingen, Beatriz de Dia, Anne Hunter, Chevalier de Saint-Georges, Fanny Mendelssohn and more, available from her website, https://joannahersey.com.

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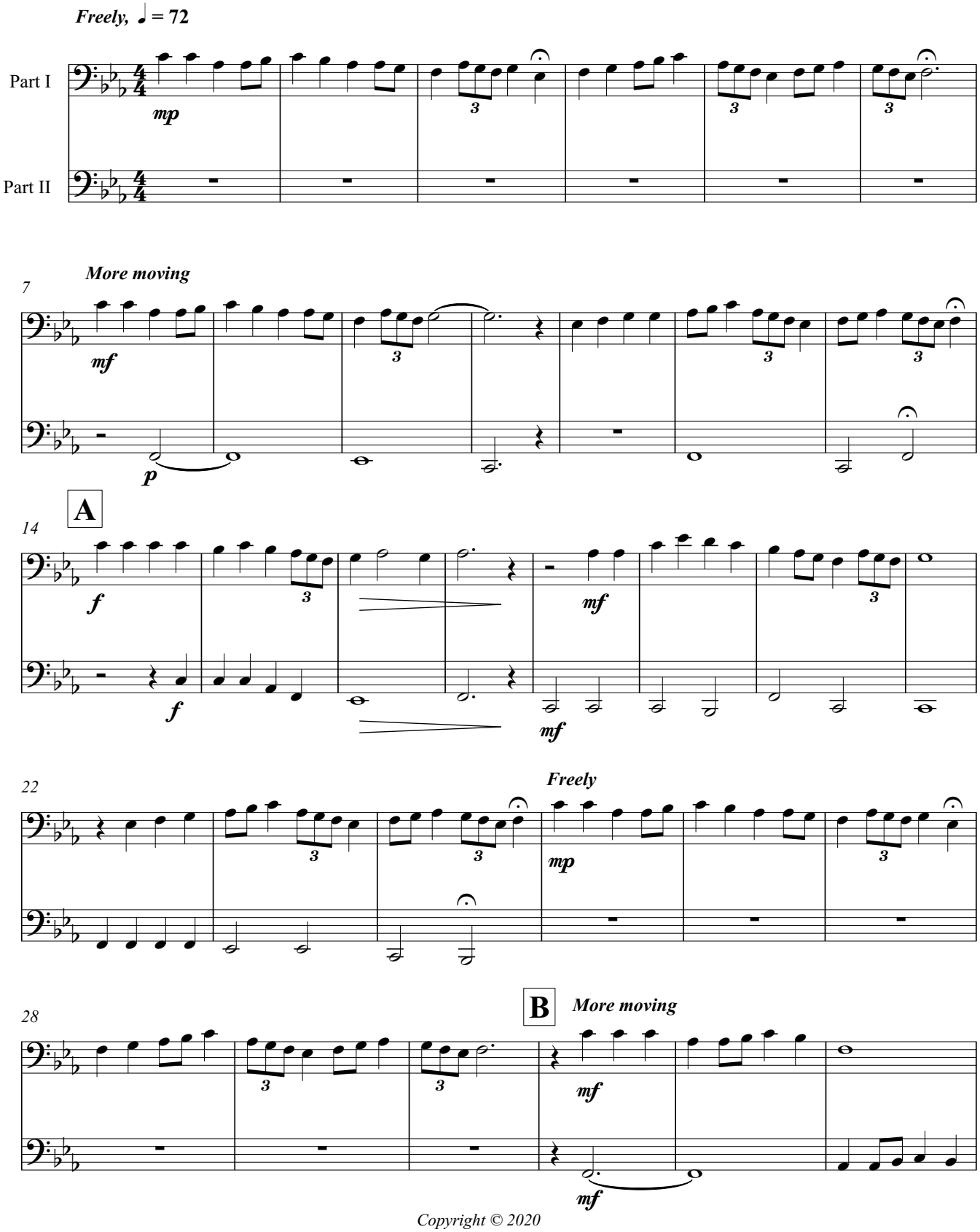

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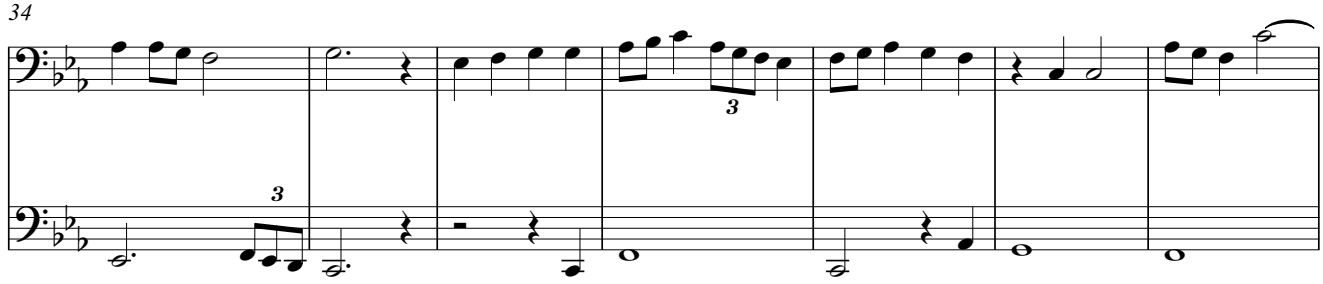

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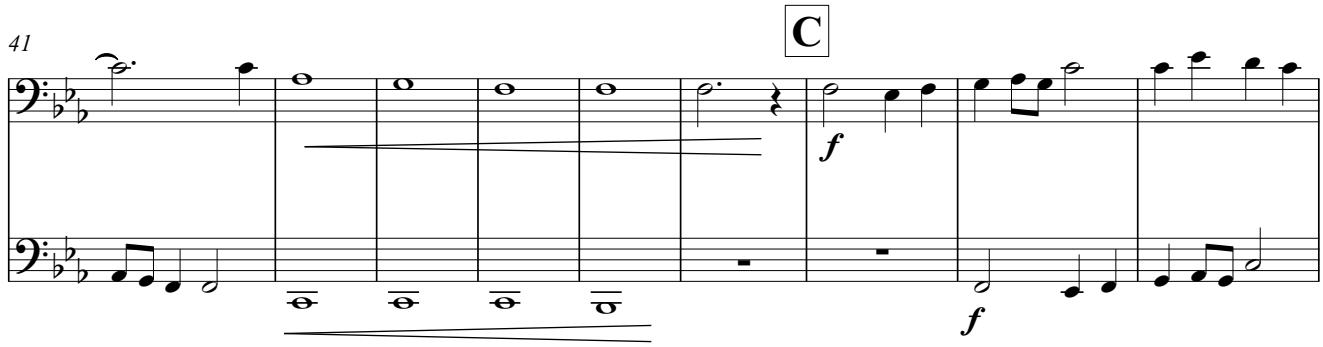

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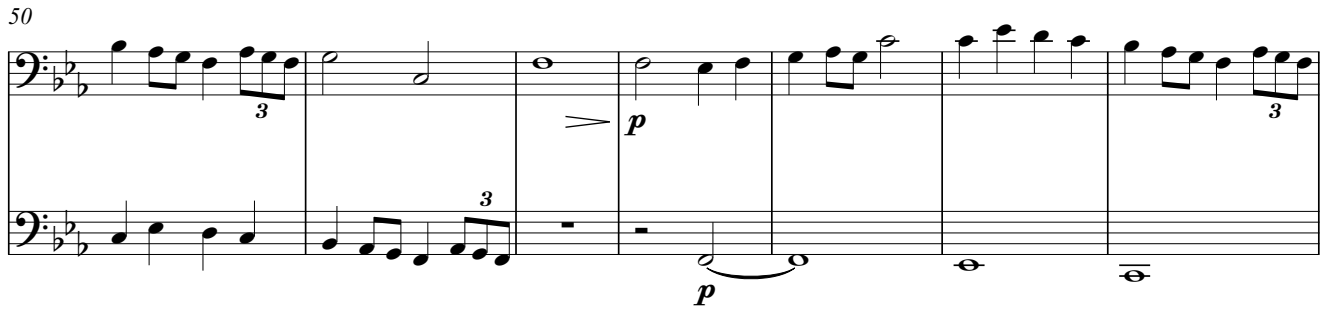

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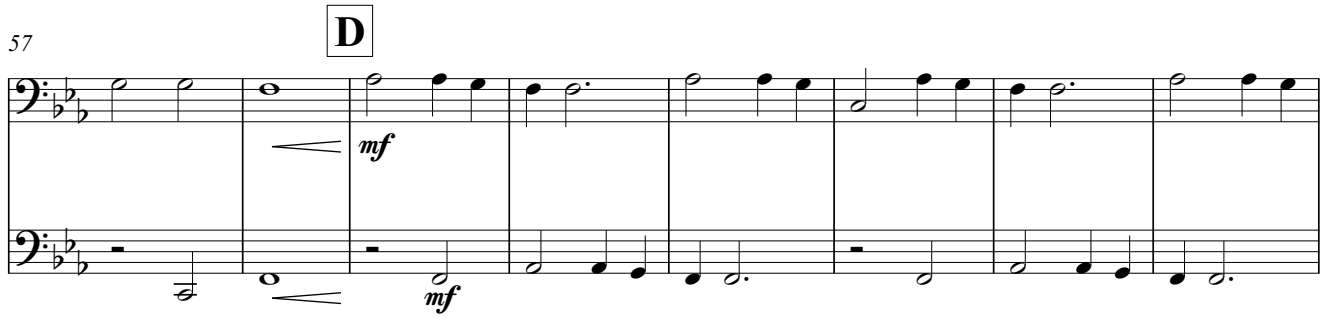

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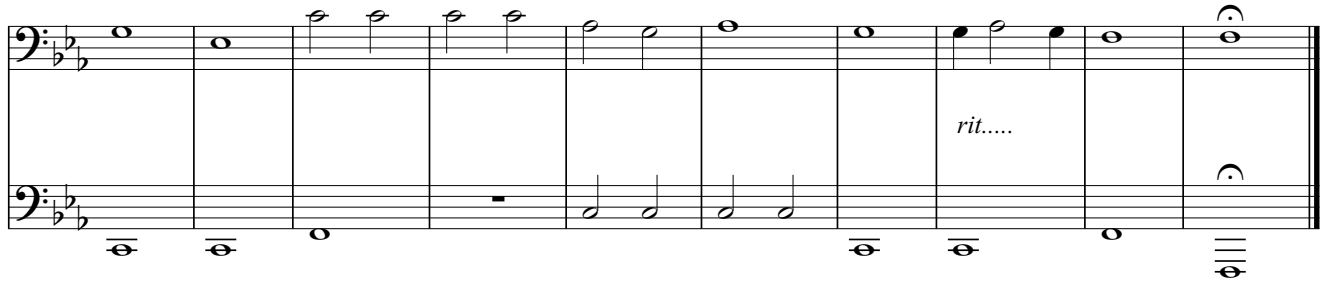
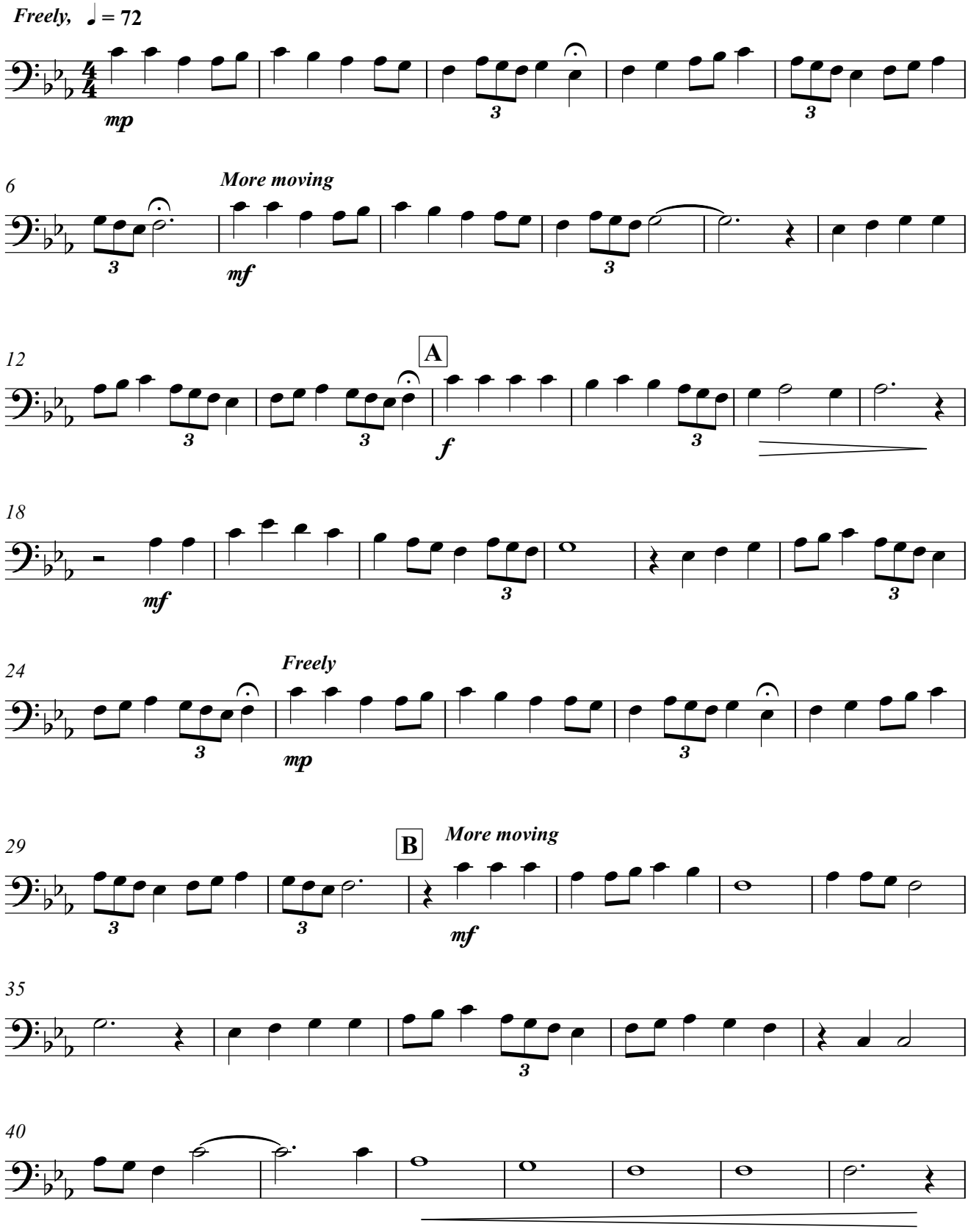


Part I

A Chantar

La Comtessa de Dia (circa 1140-1200) arr. Hersey



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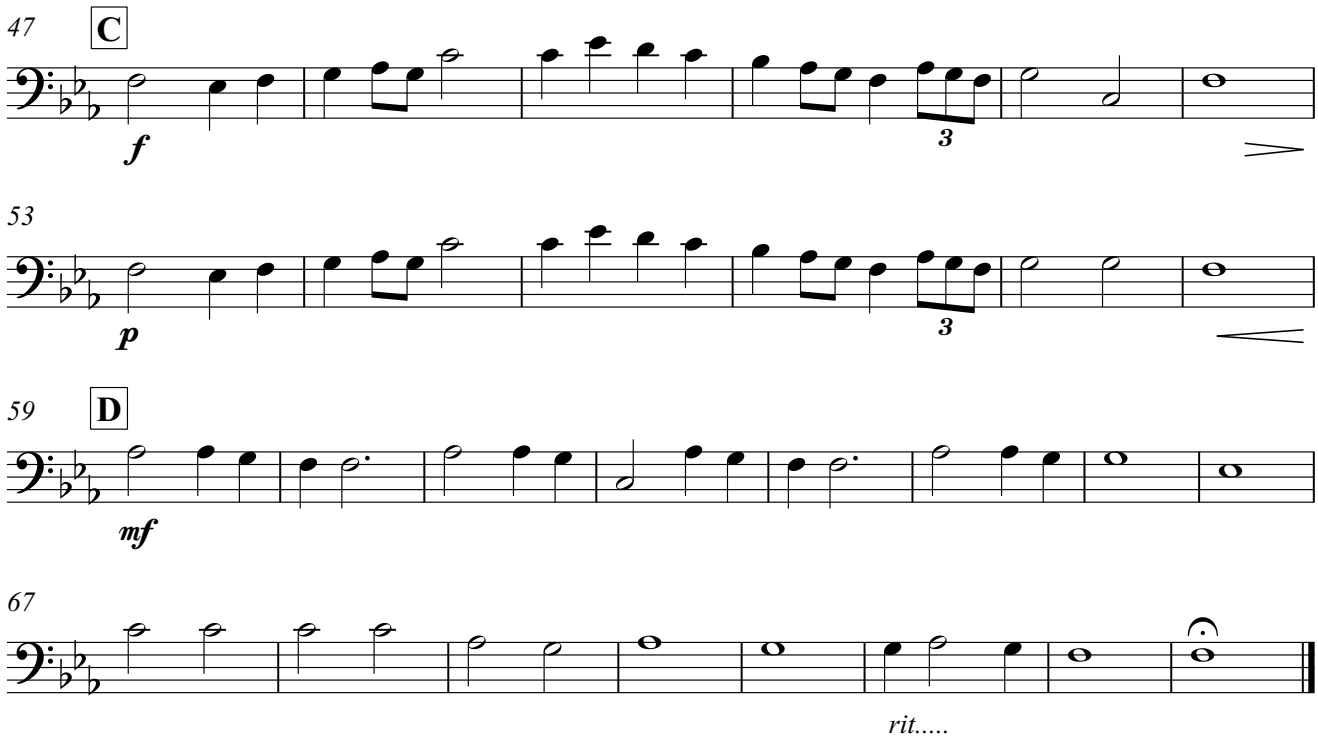
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C
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Part I: Euphonium in Bb

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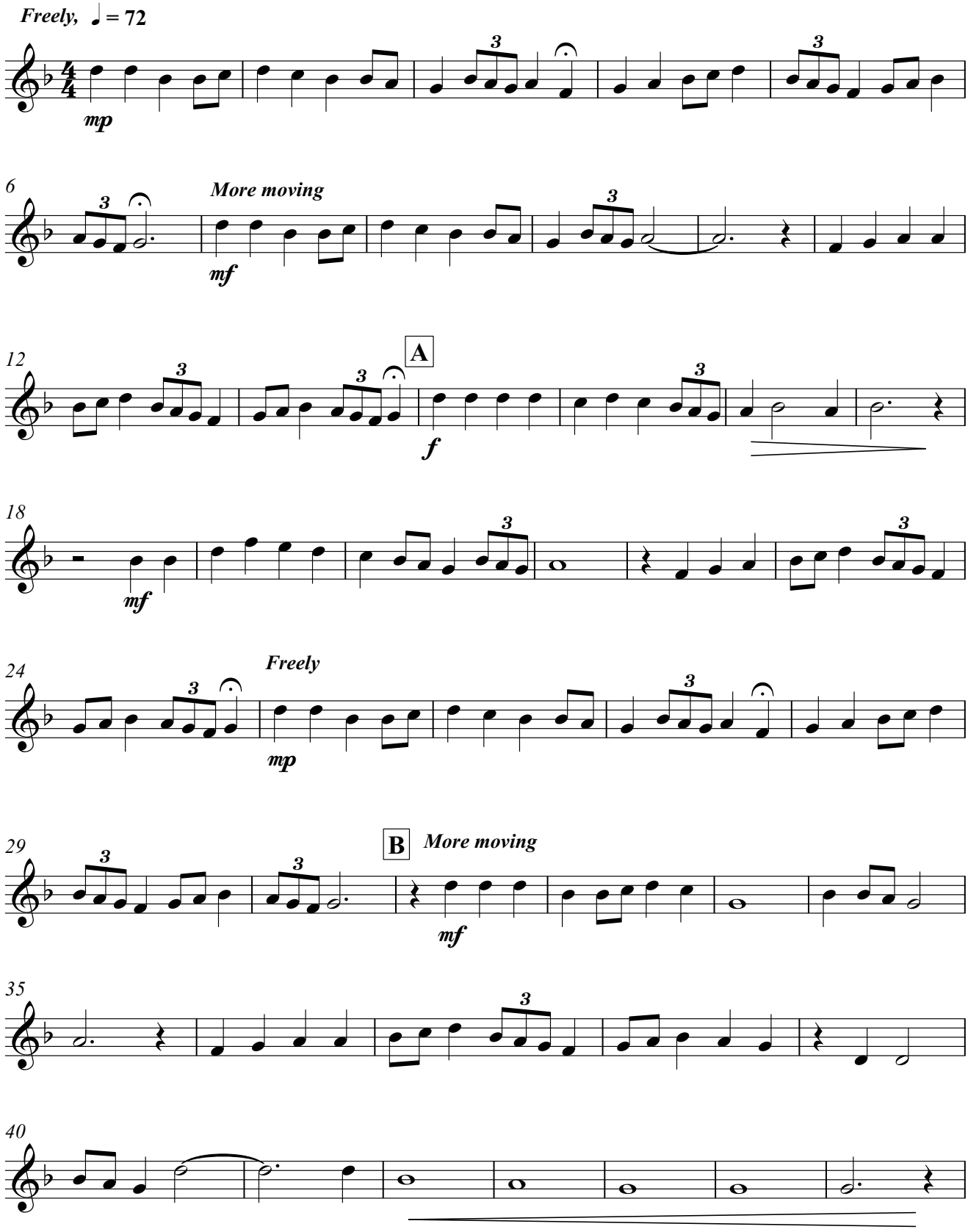

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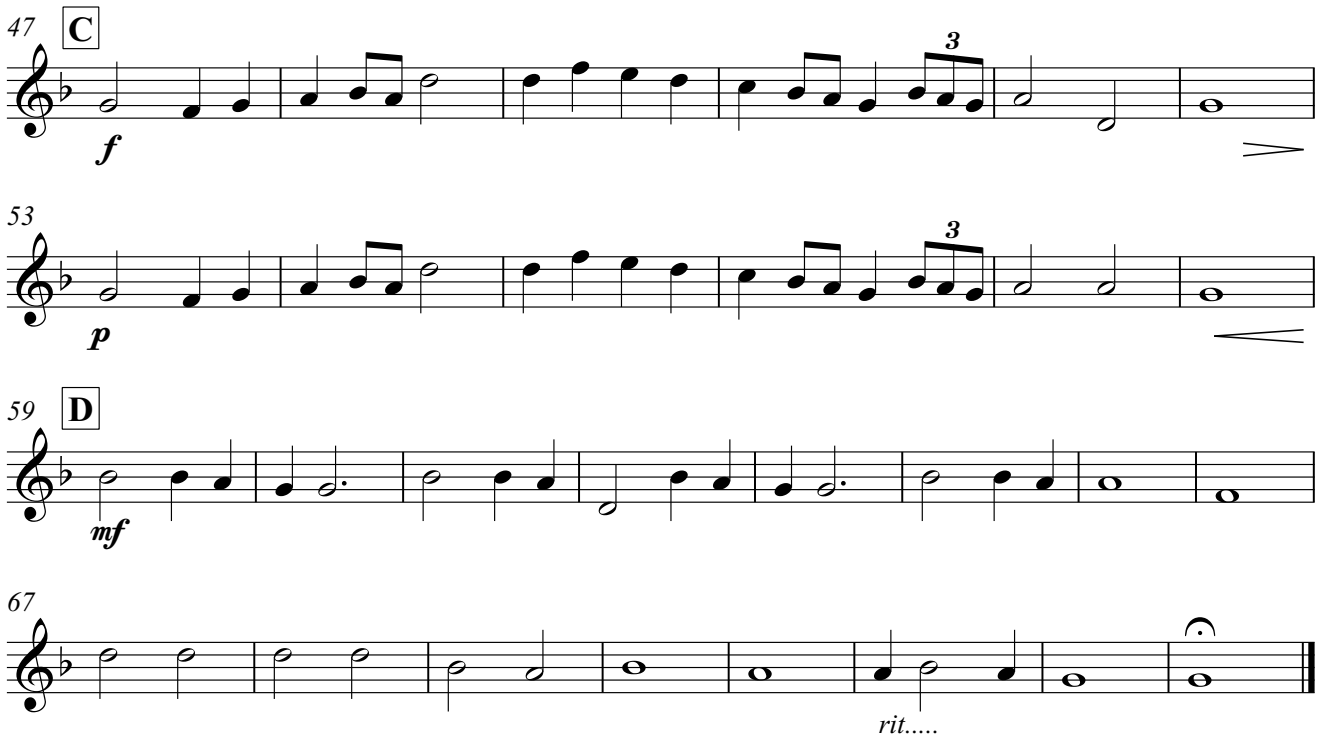
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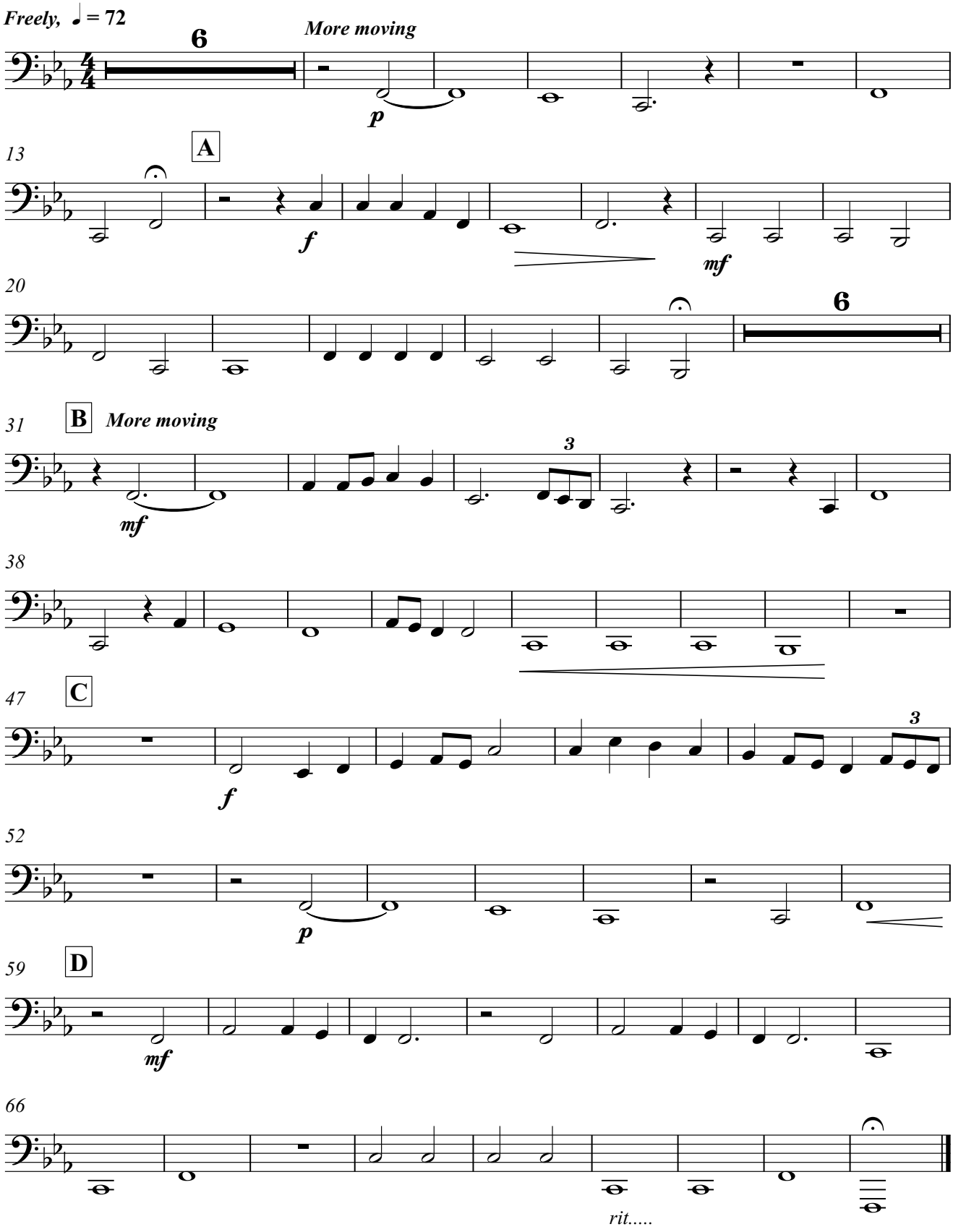
Part II

A Chantar

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