



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN  
**The Waverly Consort**

MONDAY EVENING, OCTOBER 22, 1979, AT 8:00  
POWER CENTER FOR THE PERFORMING ARTS  
ANN ARBOR, MICHIGAN

**Le Roman de Fauvel**

*Musical Direction:* MICHAEL JAFFEE  
*Music Research and Scoring:* KAY JAFFEE and MICHAEL JAFFEE  
*Costumes:* ROBERT PUSILO      *Masks:* RALPH LEE  
*Stage Design and Lighting:* JOHN WRIGHT STEVENS  
*Stage Direction:* PHILIP MINOR      *Stage Manager:* CARDER VAUGHN  
*Technical Director:* CYNTHIA J. HAWKINS  
*Master Carpenter:* EDWARD KENESTRICK

Spoken text edited and translated from the original manuscript  
by KENNETH C. RITCHIE

Rhymed versifications of Fauvel's speeches by NICHOLAS KEPROS

CAST

*Narrator* . . . . . PETER JOHNSON

*Musicians at the Courts of Fauvel and Fortune:*

JULIANNE BAIRD, *Soprano*      PATRICK ROMANO, *Tenor*  
KIMBALL WHEELER, *Mezzo-soprano*      ALBERT DE RUITER, *Bass*  
GLENN BILLINGSLEY, *Baritone*

WENDY GILLESPIE: *Medieval fiddles*

KAY JAFFEE: *Recorder, rauschpfeife, psaltery, harp*  
MICHAEL JAFFEE: *Oud, psaltery, saz, hurdy-gurdy, bagpipe*  
SALLY LOGEMANN: *Shawm, recorder, gemshorn, rebec*  
BENJAMIN PECK: *Slide trumpet, straight trumpet*

*Fauvel* . . . . . ALLEN FAST,  
*Countertenor*

*Fortune* . . . . . KIMBALL WHEELER

*Vain Glory* . . . . . JULIANNE BAIRD

*Vices* . . . . . WENDY GILLESPIE, KAY JAFFEE, MICHAEL JAFFEE,  
SALLY LOGEMANN, BENJAMIN PECK

*Virtues* . . . . . JULIANNE BAIRD, KIMBALL WHEELER, PATRICK ROMANO,  
GLENN BILLINGSLEY, ALBERT DE RUITER

*Le Roman de Fauvel* is an enormous collection of poetry, music, and visual art which survives as one of the most remarkable documents of the 14th century. Significant for its musical content alone, it sums up the monophonic and polyphonic styles of the 12th and 13th centuries and introduces outstanding examples of the then current *ars nova* school of composition. In all, the collection contains some 160 pieces of music, including plainsong, conductus, motets, lais, proses, rondeaux, and ballades—in short, nearly every type and style of music, both old and new, that contributed to the musical language of France in the early decades of the 14th century. The verses, which number around 6,000, recount the adventures of an ass, Fauvel, whose name is an acronym derived from the names of various vices and who appears in the drama as an allegorical figure representing the greed and villainy rampant in the church and monarchy of the times. The complete collection is housed in the Bibliothèque Nationale de Paris.

#### Exposition—The World, called Microcosme

*Omnipotens Domine* (Motet)—Ensemble

Almighty God, our sovereign Father, one in three, rain down thy mercy, cleanse the world with the flood of thy grace. Paschal Lamb, who, suffering, reigned in peace, cast off the reign of Fauvel.

*Favellandi vicium* (Motet)—Instruments; Ensemble

Greed and flattery obtain within these halls. Bribes court favor and further reward. Law is in bondage, had only for a price. The infection spreads, swelling and puffing up the mighty. Voices of flattery ascend even unto God. Deceit reigns over the just. God of mercy, give counsel.

*Quare fremuerunt* (Motet)—PATRICK ROMANO and GLENN BILLINGSLEY

Why do the nations clamor and quarrel? Eyes have not seen such monsters; ears have not heard such squabble of old and young, of kings and princes, all for Fauvel and his brood.

#### The Adoration of Fauvel—Fauvel's Court

*Clavus pungens acumine* (Conductus)—ALBERT DE RUITER and ensemble

The nails pierce deep the wounds of Christ, and for us is poured out the blood of salvation. Those iron keys to the kingdom of heaven, once more as nails, split wide the wounds of Christ. You who turn those keys, who drive those nails, throw them down. The flock is become a pack of wolves who lust for the blood of the Lamb.

*Porchier miex estre ameroie* (Rondeau)—PATRICK ROMANO and instruments

Better the pigsty than Fauvel's courts. I care not for his gold and riches. Better be fleeced than curry Fauvel.

#### The Courtship—Fortune's Court, called Macrocosme

Overture (Fauvel's love songs)—Instruments

*Grant despit/J'ai fait nouvelement/La mesnie jauveline* (Motet)—Fortune, Fauvel, and Observer (JULIANNE BAIRD)

*Grant despit*: In contempt I hold Fauvel, who comes in vain to take me for his wife, but I will tell him plainly, I will show him as clearly as shines the moon, that I am a lady.

*J'ai fait nouvelement* (Motetus): I've a new love and I'll declare to her my intent, though I'm fearful of her noble rank. It is Fortune who afflicts me and I scarcely dare reveal my heart to her, lest I know her wrath. But I'll go right to her, since I've found her kind and gentle. I want her for my wife, however much she is honored in the world. By me she'll be much loved.

*La mesnie jauveline* (Triplum): Fauvel's faithful cling faster to him than to doctrine, art or learning. To please their master, they incite him to court Dame Fortune. Popes, dukes, kings cheer him on. He spins to the top. How can Fortune resist his fame and charm? Flattery gives him courage. The courage of folly.

*A touz jours sanz remanoir* (Rondeau)—Fauvel and instruments

To ever serve, steadfast in my heart, is my wish. I wish no more than to behold her who, blameless, has caught my desire.

*Douce dame debonaire* (Ballade)—Fauvel, Fortune and instruments

*Fauvel*: Sweet lady, may I tell—

*Fortune*: What do you wish, Fauvel?

*Fauvel*: To give you all my heart.

*Fortune*: You'll miss it, for a start.

*Fauvel*: You'll have it not then, say!

*Fortune*: Away, vile thing, away!

*Fauvel*: What shall I do, my dove?

*Fortune*: Do what you will, without my love.

*Fauvel*: Lady, say what I should do!

*Fortune*: Try—a jump or two!

*Fauvel*: Up to your face so fair?

*Fortune*: You'll find no pleasure there!

*Fauvel*: Then in the other direction!

*Fortune*: No way to my affection!

*Fauvel*: What shall I do, my dove?

*Fortune*: Do all you will, but without my love.

*Talant que j'ai d'obeir* (Lai fragment)—Fauvel and saz

Well disposed am I to her command and pleasure. All my being desires to serve her with unailing heart.

*Fauvel, cogita* (Prose)—Fortune and instruments

Think, Fauvel, on the shape of the world in its brief course. Blackened as a hollow gourd, its form fades as a waxen image. Do you not know the low price and meanness of mere human hope? As the world spins all to death and the Lord's habitation, you, condemned with all your seed, herald the antichrist.

*Pour recouvrer alegiance* (Lai)—Fauvel and instruments

To lighten my sorrow in parting from her, beloved of this loyal heart, I sing to her memory this lyric plaint: since youth I've been love's willing prey. To her delight I loved her over self. Alas, be gentle with me now: I die of love.

## INTERMISSION

**The Wedding Feast—Paris, near the Saint Chapelle**

Trumpet fanfare

*Buccinate in neomenia tube* (Verse)—Voices

Sound the bright trumpet and proclaim throughout the kingdom a joust for this auspicious day of solemn rites.

*Estampies*—Instruments

*Familiam custodi* (Prose)—The Virtues

Watch over thy faithful, O Christ, who, born of sweet Mary, hast by thy death redeemed the world, that the works of the Creator be known on earth.

*Simulacra eorum; Generacio eorum perversa; Qui cogitaverunt; Custodi nos, Domine; Deleantur de libro* (Verses)—The Virtues

Their idols are silver and gold; their banquet food is the bread of the poor; their wine a vintage of Sodom, nigh Gomorrah's barren fields. Their wicked generation shall be held in contempt by their own faithless sons. They hold evil in their hearts and daily do us battle. Keep us from the hunter's snare; spare us the enemy's guile. Let them be blotted from the book of the living; let them not be gathered with the just.

**The Shivaree**

*Sottes Chansons*—Ensemble

**The Tournament—A field near Saint-Germain-des-Pres**

*Filie Jherusalem* (Antiphon)—A Virtue (JULIANNE BAIRD) with bells

Daughters of Jerusalem, be not afraid. Tomorrow, in your going forth, the Lord will be with you. Be faithful, and you shall behold the power of the Lord upon you. Glory be to the Father. . . .

*Floret fex favellea* (Conductus)—GLENN BILLINGSLEY, voices and instruments

The world is returned to the ways of beasts; the courts are then unbending and Fauvel is exalted. Today, the poor are held in contempt. Man, formed in the image of Christ, is damned. This is now a place of scoundrels. Faith is buried and truth is chased away.

*Virgines egregie* (Prose)—Ensemble

Rise up, virgins, receive the crown prepared by your spouse; raise up an eternal song to the Lord. Your lily purity has pleased the Lord, as you have desired to be a temple to the Holy Spirit.

*Heu, quid destructio est!* (Verse)—The Virtues

Alas, such an end is his! Better far for man that he had not been born.

*Habitacio autem vestra* (Verse)—GLENN BILLINGSLEY

Your dwelling place is now in Zion.

*Parata est sententia* (Verse)—PATRICK ROMANO

The sentence is given, and Fauvel is condemned, as was condemned the prince of demons, to eternal suffering.

Concluding antiphons and Gloria Patri—The Virtues with handbells

But now in haste (the Virtues) come forth rejoicing, lifting up their standards. You gave forth a scent as of the most costly myrrh, holy Mother of God. It is fitting that we praise you, holy Virgin. Give us strength against your enemies. Our Lord Jesus Christ placed a ring upon us as he crowned us his bride. They are pledged to serve on high with the angels, whose beauty endures with the sun and the moon. Blessed be the name of God in eternity and beyond. The mercy of the Lord is at hand, and thereafter his redemption.

Gloria Patri. . . .

**Finis**

MUSIC SOURCES

Leo Schrade, ed. *Polyphonic Music of the Fourteenth Century*, vol. 1 (Monaco, 1956).  
 G. Harrison, Jr. *The Monophonic Music of the "Roman de Fauvel."* Unpublished Ph.D. dissertation (Stanford University, 1963).  
 Estampies from Pierre Aubry, *Estampies et Danses royales* (Paris, 1907).  
 Unpublished transcriptions of polyphonic versions of *Clavus pungens acumine* and *Floret fex javellea* (Florence, Biblioteca Medicea, Pluteus 29.1) provided for this production by Edward Roesner.

The straight trumpet and medieval bells are on loan from New York University's Noah Greenberg Collection of Musical Instruments.

**The Waverly Consort** had its beginnings fifteen years ago at New York University where Michael Jaffee and his future wife Kay decided to perform early music on reproductions of period instruments. Naming their consort after Waverly Place, which runs by the University's Washington Square campus, they and other selected musicians performed at various places in the city and soon six performers made up the group's regular concert ensemble. Their repertoire now includes programs of Medieval, Renaissance, and Baroque music utilizing more than fifty unusual instruments of those periods. In addition to their concerts in New York City, fifteen in all this season, the Consort tours regularly throughout the country. Tonight's fully staged production of *Le Roman de Fauvel* marks the Consort's second appearance in Ann Arbor.

*Columbia and Vanguard Records.*

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COMING ATTRACTIONS

SOLOMONS COMPANY/DANCE . . . . .	Wed. Oct. 24
JAMES GALWAY, <i>Flutist</i> . . . . .	Thurs. Oct. 25
with Marisa Robles, <i>Harpist</i> ; Milton Thomas, <i>Violist</i>	
BOSTON CAMERATA . . . . .	Sun. Oct. 28
CHINESE ACROBATS and MAGICIANS . . . . .	Sat. Nov. 3
CLOUD GATE DANCE THEATRE, TAIWAN . . . . .	Sun. Nov. 4
MARTHA GRAHAM DANCE COMPANY . . . . .	Mon.-Wed. Nov. 5-7
DRESDEN STAATSKAPPELLE / HERBERT BLOMSTEDT . . . . .	Sun. Nov. 11
Wagner: Overture to <i>Die Meistersinger</i> ; Beethoven: Symphony No. 8;	
Strauss: "Ein Heldenleben."	
NEW WORLD STRING QUARTET . . . . .	Wed. Nov. 14
("Bonus" concert for Chamber Arts Series subscribers)	
FRED WARING SHOW . . . . .	Fri. Nov. 16
SYNTAGMA MUSICUM . . . . .	Tues. Nov. 20
HANDEL'S "Messiah" . . . . .	Fri. Sat. Sun.
	Nov. 30, Dec. 1 & 2
NINA BEILINA, <i>Violinist</i> . . . . .	Tues. Dec. 4
TCHAIKOVSKY'S "Nutcracker" Ballet . . . . .	Thurs.-Sun. Dec. 13-16
LES GRANDS BALLETS CANADIENS . . . . .	Sun. Jan. 20
ALFRED BRENDEL, <i>Pianist</i> . . . . .	Tues. Jan. 22
Music of Haydn, Beethoven, and Bartók.	
CONCORD STRING QUARTET . . . . .	Sun. Jan. 27
Featuring world première of George Rochberg's String Quartet No. 7	
with Voice, Leslie Guinn, <i>Baritone</i> .	
GLINKA CHORUS OF LENINGRAD . . . . .	Tues. Jan. 29
THE FELD BALLETT . . . . .	Fri.-Sun. Feb. 1-3
ORPHEUS ENSEMBLE . . . . .	Fri. Feb. 8
LEONTYNE PRICE, <i>Soprano</i> . . . . .	Sat. Feb. 9

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that time outside the French royal domain, yet well within Philip's influence.

Though Philip's reign was one of the most sordid in French history, the king's actual role in all the extortion and bribery has never been determined. He was as elusive a figure to his contemporaries as he is to historians. His famed good looks bestowed nothing on his observers beyond a blank stare, earning for him the title King Owl. No one seemed to know whether the enigmatic king was master or tool of his flourishing bureaucracy. The bland tones and mute lethargy of Fauvel thus gained wide success as the monarchy's new animal metaphor.

*Le Roman de Fauvel's* popularity demanded further adventures, and in 1314, the final year of Philip's reign, Book II appeared. Criticism of monarchy and papacy continues strong, but the ass Fauvel retains a certain courtly charm, and it is a handsome if hollow ass that, in the expanded Book II, presumes to court Dame Fortune, an improvised allegorical figure for Mother Church.

In 1316, Chaillou de Pestain elaborated on Du Bus' story and compiled, with Philippe de Vitry and other Parisian composers, the musical interpolations that were grafted onto the expanded, final textual version. Some of this musical material seems newly composed, while other compositions, pre-existent and apparently well-known at the time, appear with new text appropriate to the Fauvel story. The biting satirical intent of these *contrafacta* is unmistakable, and for the 14th-century listener the choice of musical items, many of them familiar in a liturgical context or as compositions associated with specific occasions, must have carried an especially penetrating irony.

The additional verses carry Fauvel past his courtship of Fortune into an apocalyptic wedding and tournament. Fauvel is now identified less with the personage of Philip the Fair than with a monstrous allegorization of power-crazed kingship, an antichrist who has confused the separate crowns of temporal and spiritual rule. Papacy and kingdom are joined in a grotesque union of powers that centuries of medieval political evolution had sought to keep separate. The last days seemed at hand, as a horrified Christendom looked upon the church as the harlot of the antichrist.

In its final, illuminated and musically interpolated version (Paris, Bibliothèque Nationale f. fr. 146), *Le Roman de Fauvel* reveals spiraling tendrils of politics, history, liturgy and allegory, intertwined with grafted stocks of text and music. Though the political and theological roots of this luxuriant growth were not lost on the 14th-century audience, their impact then, as for us now, was of secondary importance. The rise and fall of the beast Fauvel gave the work a drama and personality that impressed by its very human character, character not consistently individualized or evenly drawn psychologically, as modern drama has trained us to expect, but character fleshed out as a living, evolving metaphor for men who lived on multiple levels of creation—animal, spiritual, historical, and eternal. Fauvel played true for medieval men precisely because he leaped so capriciously but inexorably from abstraction to word, to historic personage, to apocalyptic figure. Medieval theatre mounted spiritual truths in a dramatic overlay of liturgical solemnity and earthly farce; it drew human character and predicament in transparent shapes of animal allegory and personified abstraction, in dynamic modulation from bestial lowliness to epic majesty.

In the *Roman de Fauvel*, the crowned beast's progress from stable to court, from throne to apocalyptic wedding, intends no irreverent mimicry of the gospel's King, who entered his earthly kingdom in lowliness and raised it to immortal glory in a union of flesh and spirit, of history and eternity. Fauvel's reign as animal, courtly lover and king reveals in rich ironic inversion the image of the true Kingdom. In his presumption, Fauvel calls down eternity to his service. He forgets that when eternity entered time, it delighted in a humble maid and left the throne for the manger.

## PROGRAM NOTES

*Le Roman de Fauvel*, an enormous collection of poetry, music, and visual art, survives as one of the most remarkable documents of the 14th century. Significant for its musical content alone, it sums up the monophonic and polyphonic styles of the 12th and 13th centuries and introduces outstanding examples of the then current “ars nova” school of composition. In all the collection contains some 160 pieces of music, including plainsong, conductus, motets, lais, proses, rondeaux and ballades—in other words, nearly every type and style of music, both old and new, that contributed to the musical language of France in the early decades of the 14th century.

*Fauvel* was first conceived as a literary work. In 1310 Gervais du Bus, a notary in the Royal Chancellery at the French court of Philip the Fair (1268-1314), brought forth some 1200 rhymed couplets protesting, in the tradition of the allegorical fable of the earlier Middle Ages, the widespread abuses of the church and monarchy. But before his literary and historical incarnation at the French court, *Fauvel* existed as word and abstraction in the popular and literary languages of France. Since the 12th century, *fauve* (tawny or yellow-brown), by association with the word *faus* (false), had been the color of deception and ruse. A straw-colored she-mule named *Fauvain* was bred for the allegorical tale of *Renart le Nouvel* (1288), Jacquemart Gelée’s contribution to the enormously popular *Reynard the Fox* cycles of *fabliaux* tradition. This animal figuration of wicked hypocrisy accompanied the resourceful fox Reynard through his 8,000-line adventure as a rogue who outwitted King Noble the Lion and took for himself the crown. Typical of the many other branches of the Reynard cycle, *Renart le Nouvel* used fable and allegory to satirize court and church. If the animal portraits of nobility and clergy were not always edifying, at least the fox’s attributes of cunning and survival instinct were not wholly unflattering to the 12th- and 13th-century French kings, who had only recently forged national unity out of the rivaling dukedoms and principalities of feudal France.

The new beast conceived at the French court as a he-mule, *Fauvel*, replaced the fox as the crowned animal. *Fauvel* suggested inferior status in the animal kingdom as a “fake calf” or as an impossible cross between *cheval* (horse) and *mulet* (mule). The name further suggested a false or deceptive veil masking hypocrisy and *faus veil*, a cover-up for bad faith or ill will. The then current French expression *estriller* or *chevauchier favain*—to saddle, mount, or groom a she-ass, took an alternate form in *torcher Fauvel*—to wipe, clean, comb, or curry a he-ass. The beast Fauvel would soon put in a brief appearance in William Langland’s didactic 14th-century poem, *Piers Plowman*, only to revert back to feminine guise in Book IV of Rabelais’ *Pantagruel* in the 16th century. Fauvel exists for us today in the English expression “to curry favor,” from “to curry favel.”

The years from *Renart le Nouvel* to Philippe “le Bel” and the *Roman de Fauvel* saw great changes in the power of the French monarchy in its relationship to the papacy. The newly centralized and dominant power of the crown surrounded itself with professional legalists and bureaucrats who pushed the influence and wealth of the monarchy beyond the expectations of the French provinces and the church. Blackmail swelled the court’s wealth, and forgery and perjury determined legal settlements in favor of the king. The nation was especially vulnerable to such fleecing after the great confidence won for royal rule in earlier reigns, so that the corruption of Philip the Fair’s rule only gradually eroded the people’s faith in royal justice. The squabbles between Philip and the popes over the division of temporal and spiritual authority led to the virtual blackmail and eventual defeat of a weakened papacy, with Philip’s diplomacy moving the papacy from an unstable Rome to Avignon, at