

Pilgrimages

Duo LiveOak

Nancy Knowles, mezzo-soprano, percussion, flute

Frank Wallace, baritone, gittern, oud, lute

Music of 12th century Spain and France

<i>Imperayritz</i>	Llibre Vermell, 14th c. Catalunya
<i>Como poden</i>	Cantiga de Santa María #189
<i>Rosa das rosas</i>	Cantiga de Santa María #400
<i>Royne Celestre</i>	Gautier de Coincy
<i>Hui matin a la journee</i>	Gautier de Coincy
<i>Dized, ai, trobadores</i>	Cantiga de Santa María #260

<i>Toller pod a Madre/Virgen Madre</i>	Cantigas de Santa María, #307/ #340
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<i>Cant del sibilla</i>	14 th century
<i>Solea</i>	traditional

<i>Flavit auster flatu leni</i>	Las Huelgas Ms.
<i>Ben pode Santa María</i>	Cantiga de Santa María, #189
<i>Non pode prender</i>	Cantiga de Santa María, #78

Translations

Note: Songs not translated here will be translated during the program

Imperayritz de la Ciutat Joyosa

- Empress of the happy city of Paradise,
where all is joy,
Clean from sin and filled with virtues,
Mother of God through the miracle divine,
O lovely Virgin, beautiful as an angel,
Much blessed by God,
Plead for us with your pious Son,
Beg for us to the King of Heaven.
- Star of the sea, who guides the pilgrims,
Bring them salvation.
If one does not wish to obey Jesus Christ,
Even though you ask it,
Show him your breasts which nourished Him,
And all the hierarchy of saints
From paradise who keep you company
All you wish will be yours in time.

Hui Matin a L'AJournee

This morning in my wanderings, by good
luck I rode by a field. I found a flower there
that was beautifully made: to that flower
which so pleased me I turned for my cure. . .

- Whoever sings of Mariete, I sing of Mary. . .
she is the flower, the violet, the Spanish rose, who is so
fragrant. . .

In the end I'll choose the queen, the Lady of the world,
who is the source, the fountain, who cures all in the
world.
To her I entrust my miserable soul,
my filthy and stained soul, so that in the
end it will be very good, very pure and
unblemished. And all those of us here below
she will bring to the sweet land. . .

Dized ¡ay! trobadores

Tell, oh troubadours, the Lady of Ladies,
why don't you praise her?
If you know how to compose,
she by whom you have God,
She who gives life and well understands
She who never lies and who feels our pain
She who is more than good,
and since God pardons
She who gives us understanding
of life and of death
She who gives life out of death,
and who helps us,
why don't you praise her?

Virgen Madre

Glorious Virgin Mother, daughter and wife
of God, holy, noble, precious, who could
know how to praise you or would not praise
you? Because God who is light and day,
according to our nature we would not look
on his face if not through you, being the dawn.

Flavit auster flatu leni

- A gentle southerly breeze filled with God
blew into the antechamber of your womb,
Virgin, by which our sins were cleansed,
by which we were made fruitful too:
gifts of the Holy Spirit.
- Happy her belly, happy her breast,
whose protection in flesh God accepted,
the milk of whose breasts God sucked.
Hail, sanctuary of the Trinity,
hail, mother of piety, balm of wounds.
- There is nothing difficult in loving you,
your path is not dark or deceiving.
You give right shape to the misshapen,
those, wayward, who shun you,
you return to the straight path.
- You savor whomever savors you,
you hold whomever holds you,
while they approach you with faith.
- You are hope, gracious to the grateful;
you are a sweet honeycomb to one who
receives you in cleanness.
- So, help of the wretched, harbor of life
to the shipwrecked, by your prayers
speak for us to your Father and Son,
always and everywhere. Amen.

Ben pode Santa Maria

This is how a man who was on his way to
Santa Maria of Salas discovered a dragon
along the way and he killed it, and he became crippled
from its poison, and then was saved
by Holy Mary.

Translations by
Nancy Knowles, Christopher Page
and Graham Christian

Duo LiveOak

In Catalan the word for the evergreen live oak is made into a verb, *alzinarse*--to revitalize. Passionate about the tonal and expressive powers of the ensemble of voices and plucked strings, Duo LiveOak is bringing new life to the long-neglected form of the art song with guitar and lute. Knowles and Wallace combine their considerable talents in composition, poetry, drama, and musical performance to create "*a brilliant collection of new repertoire performed with equal amounts of grace, sensitivity and virtuosity*" (Guitar Review). Their concerts have the intimacy of a poetry reading and the dramatic power of an opera. Hailed for many years on both sides of the Atlantic for their innovative concerts and recordings of medieval and renaissance music, echoes of the past reverberate throughout Duo LiveOak's new works.

Critics and audiences alike praise **Nancy Knowles**, soprano and poet, for the beauty of her voice as well as for her presence and grace on stage. With a longstanding reputation for her skillful interweaving of song, poetry and drama in concert, Knowles conceives programs for the duo that are both thought provoking and whimsical. Long known for her performances of medieval Spanish music, Knowles is currently performing the evocative solo repertoire of medieval Spain in **Voice of the Rose: the sacred feminine**. "The soprano Nancy Knowles gave a vocal image of the "heavenly queen" in *Royne Celestre*—sturdy, compassionate, serene." -- The New York Times

Frank Wallace, guitarist/baritone/composer, is recognized for his extraordinary talent not only as a player of the *vihuela*, lute and romantic guitar, but also as a master of self-accompanied song. He is in addition a prize-winning composer of over 70 songs and many solos for lute and guitar. Wallace's works for solo classical guitar and his songs for voice, guitar and lute reflect his colorful career, drawing on influences ranging from avant-garde to medieval to the blues. The richness and complexity of his song accompaniments and his compelling vocal melodies reflect the influence of his mentors, John Dowland and Franz Schubert. He has recently released two new solo CDs on Gyre, **Delphín**, music for *vihuela de mano*, and **Sketches**, featuring his own works for classical guitar.